



# THE NEW YORK



# DRAMATIC MIRROR

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Photo Otto Sarony Co., N. Y.

VIOLET DALE.

W. H. R. 03



## THE MATINEE GIRL.



WHILE a man lives it is our habit to take merely sectional views of him, and these are tinged with prejudice. When he is dead the slumbering justice in us wakes and gives fuller and gentler survey.

Richard Mansfield lies under a withering heap of flowers on the boundary of his country home at New London, Conn. In his choice of this resting place there is a mute plaint that the eyes of love alone shall rest upon him, the voice of tenderness be the only sounds above his grave. This is in itself a ray of revealing light upon the somberness of his character. Much had been said, and part of it in truth, of his intense egotism, yet if the departed actor had been the colossal egotist we had believed him, he would have chosen a grave upon some public hilltop where the world might make pilgrimages as to a dramatic Mecca. It has been told of him that when he was asked for his views of the modern dramatic stage, he answered: "Sir, there is no modern dramatic stage. I am the only actor since Garrick."

The hilltop grave with a mausoleum in flaming colors would have been the true sequel of such a speech, if made in a true mood. But men throw off bitter, alien spirited words as a snake casts its last year's skin, and the dead words are no more part of the surviving man than is the discarded skin of the crawling brother of the man. That it was Mansfield's wont to cast off such casements of mood, and disentangle himself from them, is attested by his half humorous, half plaintive comment as he looked about upon a company, every member of which he had at some time dismissed, and who had, ignoring the dismissal, remained. "Seventy of them, and I've several times discharged them all. Yet it seems to have had no effect."

A fellow voyager on Richard Mansfield's last Atlantic crossing in search of health told with a laugh that the sick man had always addressed his servants severely, always referred to himself in the third person.

"Mr. Mansfield will have more butter—butter, doll," was his cry at the cabin dinner, which left the waiter gaping in amazement.

On that voyage was recalled the story of his punishment of the extra woman whose ruling personal habit dominated her even while on the stage. The star, in the middle of an impassioned declamation of eight minutes, saw the loose jaws wagging, the large white teeth shifting their extra cargo of gum. The speech ceased. Mr. Mansfield strode across the stage to the shadows where stood the gum chewer. Seizing her arm he conducted her not gently from the stage. Then returning he plunged into the interrupted fury of his stage lines.

Given opportunity to deny such tales of himself, he tossed them aside with the haughty remark that they all emanated from "the cheap jacks of his former companies."

They whom he rated higher in his service than these same cheap jacks put in occasional pleas for lenient judgment of the faults of their chief.

"He can't endure stupidity," they said of him, "and carelessness always threw him into a rage. His greatest aversion was for mental slovens."

The plaint for tolerant verdict made by the quiet grave under the fading flowers cannot disprove the charges of colossal self belief and of extreme irascibility. We may not deny these charges, but in that quiet grave we may bury them.

Over against them we may set the magnificence of his purpose and the splendor of his achievements. Since the youth, dragging a sprained ankle behind him, and with face drawn into corpse like white lines by the not yet past illness, begged the manager to "let him try" the part an older actor "saw nothing in." Richard Mansfield counted no sacrifice of bodily comfort, no hazard of fortune, in the scale against his attainment of the best in drama.

Season followed season in which he staked a fortune on a production, when half the outlay would have sufficed. "The best! The best! I will have nothing less," was the slogan of his dramatic battle. So it came about that to have seen all the Mansfield productions for the last decade was to have received a liberal education. His staccato utterance rasped the nerves. His before curtain tirades against critics bored by their insistence. But always there shone the star of Mansfield's high purpose. He gave to his audiences always the best of himself.

Though he sometimes had the attitude of a bully toward his audiences, they were tolerant and they understood. They regarded him as the surgeon, irritable after the strain of a life-saving operation, or the artist grown testy in the last hours of finishing his picture. As great as his achievements and high as his aims were, the forgiveness and comprehension of those who went to a Mansfield performance as they went to college or the sacrament.

That he had a stormy side cannot be gained. No storm petrel ever rode wind and cloud more naturally than he entered combat. But there was another side, one of infinite

gentleness. He loved little children. The child members of his company were the only ones who never feared his humor. They clasped his hands, climbed his knees, talked to him of the doll breakings and the ball tossings and all the other great events of childhood. And Richard Mansfield always listened, always smiled, always understood. Crossing the Texas plains on his way to play an engagement in New Orleans, he changed the schedule of his special train, ordered a long stop at a Texas town and imperilled the performance in New Orleans, that the little girl in his company, ten years old, might have a Christmas tree en route. And he himself was the Santa Claus who presented her the doll that was too large to hang upon the tree. On that Christmas eve his purpose was again single, his aim unalterable, that he should sing the little girl to sleep. And when he had told her his last story he crooned old German songs of his university days to which the child's eyes closed, even as the eyes of the huge doll she held in her arms were closed.

One fear was always upon the strange, turbulent, dominant nature. It was of the audiences that he had so long dominated and sometimes scolded.

"Out there in front, on the other side of the footlights, a big black beast is always crouching," he said. "I feed it and feed it and feed it. I am always thinking of and planning new food for it. But some day I can give the great, black, crouching thing no more food, and then it will turn and rend me."

Happily he passed before that nightmare fear assumed reality. To the last he pacified the hunger of his audiences. Never did he hear the ominous murmurs of its discontent. He passed in the meridian of his power. It was as though a star midway in the heavens had suddenly plunged into the profound darkness because it did not choose to pursue its stellar routine of swinging its way round the path of the world.

At Seven Oaks, George Gibbs Mansfield, a nine-year-old boy, learning gradually the grim secret of death, looks with wondering eyes upon the flower heaped mound. He is a brilliant, nervous child, brimming with fancies. Because his imagination is already prodigious his father had never permitted him to see him upon the stage. George Gibbs Mansfield will know Richard Mansfield, actor, only by the stories that are told him, the fragments of memoirs that will drift to him. He will thus be helped to comprehend that his father was an actor of splendid aims and superb attainments, but memory will paint him in more

and told of his long but finally victorious battle to play the parts he wanted instead of the roles the managers wished him to play.

"I never played a straight leading part in my life, although I had always wanted to, when I persuaded George Broadhurst to let me try the part of the mayor in *The Man of the Hour*," he has been saying. "and George looked at me with the eyes of misgiving until after the first performance. Mr. Brady didn't 'see me in the part' and Mr. Grimmer didn't believe in experiments."

"But I don't blame them. For years when people thought about me at all it was as a character actor. I never liked character work and was always anxious to play straight leading business. The managerial viewpoint is that what you have once done well, you can do well again, but in all other possible achievements of years he is a genuine Missourian. For eight years they wouldn't give me anything else than a character part. The instant I began talking of another class of parts the managers got busy and said 'Da, Da,' to me. I was sick of humps and wigs and wrinkles and exaggerated features. I pinned my hopes to Mr. Broadhurst and gave him no chance to eat nor sleep until he had promised to 'let me know.' That, in his case, meant something. He would think it over and when Mr. Broadhurst thinks his conclusions are not only justifiable but brilliant. My faith was rewarded. I got the part, and when I went on the stage without a wig or a wrinkle I was as happy as when I was a boy and learned to swim."

Truly Shattuck is a many stanced poem of pulchritude. Always handsome on an ample scale, she looks so much handsomer in a hat that she ought to bathe and sleep in one.

It would be a singular and fitting completion of the cycle of a career if a great actress, when she had ceased her acting, should give to the stage a great play. That those who are in close touch with her work say Clara Morris may do.

Surrounded by pillows, and with writing pad resting upon her knees in her sick bed at The Pines, Clara Morris is writing what those who have had the privilege of a peep at it say is her literary masterpiece. It is a novel, and by the terms of her contract with her publishers, she has but three days more for the final polishing. But that it will eventually be dramatized and that the next season we will probably see it upon the stage is a secret



GEORGE ADE'S HANDSOME COUNTRY HOME.

Here is a picture of the rear of George Ade's magnificent country place, "Hawesden Farm," looking north on the Crookston River, near Brook, Ind. The fine subsidiary structures are plain in this view than the Queen Anne house itself,

which is filled with the treasures gathered by Mr. Ade during his journeys abroad. Under his own grateful shade and by his own fireside this popular writer is said to do his most earnest—and therefore his most amusing—work.

vivid colors, as a warm friend, a brilliant companion, a wise and tender father. And thus, in the clasped volume of his life, we, too, should remember him.

The young women's finishing schools are a flutter, and Aunt Jane says she feels young again. September opened a sentimental epoch on Broadway and all its tributary streets. This because two lovers are nightly making love in most gratifying fashion for the entertainment of full houses at old Wallack's and the new Hudson.

Rose Stahl has frequently declared that the test of a love scene is whether you who look upon it would like to be the woman who shares it. This test Robert Edson in *Classmates*, and Dustin Farnum in *The Ranger* triumphantly endure.

There is a difference in their love making in its methods and spirit. Robert Edson has a pleasantly modified bear grip. He takes a girl in his arms without a single "by your leave." He has a masterful-of-course-you-like-it-even-though-you-are-not-used-to-it air. He has the genius of directness in matters amatory. He has the confident expression of eye, the of-course-you-will-yield-after-a-while-even-though-you-do-flutter-and-fuss-a-bit-look that every woman secretly likes. The emblem of the Edson school of lovemaking is an amiable and successful Bruin.

Dustin Farnum's wooings are of the gentle south wind variety. He might be a Spanish swain twanging his guitar plaintively by moonlight under a barred window of Seville, but he happens to be a Broadway star. But in the Spanish method of wooing he persists. He is all poetry, all reverence, his mental attitude that of the bowed head and bended knee. When he embraces a girl he tenderly folds her hands in his, clasps the four palm bearers in the neighborhood of his chin and looks into her eyes as an angling boy peers into the deep pool where he means to go fishing. His manner is that of the diffident youth who thinks of his inamorate all day and dreams of her all night, but is afraid to speak to her when she dawns upon his vision.

Some women prefer being made love to thus through a stained glass window. Others prefer the more primitive method. Both are making the walls of the theatres bulge at matinees.

From the Mojave Desert, where in the mines in which he is interested he sought and found a counter irritant for acting and named it a vacation, Frederick Perry has emerged

whispered about *The Pines*, which the Matinee Girl hereby whispers again to her readers.

In *The Man on the Case*, Grace Livingston Furness puts upon the tongue of a discontented society girl the plaint of the gildedly inactive.

"O, dear," she yawns, "I wish I were a barebacked circus rider or a typewriter, or something free."

## VIOLET DALE.

Violet Dale, whose picture appears on the first page of this week's *Mirror*, is featured in the leading vaudeville theatres as America's favorite mimic. Doubtless she would have attained the same high prominence had she followed painting or literature as a profession. Her free-hand sketches of theatrical celebrities have been published in many leading journals, while it is not generally known that one of the most attractive lithographs that can be seen on Broadway to-day was designed by her. She also made the original lithograph sketches for two road companies. Miss Dale's efforts as an author of short stories, sketches and plays have met with great success. At present a prominent New York manager has in the course of preparation her latest drama, for which she has also designed the printing and scenery. Miss Dale's experience on the stage has been extremely varied. Her first appearance was at the age of ten, and since then she has appeared successfully in every kind of part, from *Topaz* to *Juliet*, premiere danseuse in grand opera, principal boy in English pantomime, also as prima donna in *Liberty Bells*, *The Chinese Honey-moon*, and the *Maid and the Mummy*, and has rendered imitations of such famous artists as Mrs. Leslie Carter, Mrs. Fiske, Viola Allen, Eleanor Robson, Eddie Foy, George Fuller Golden, Marie Dressler, Vesta Tilley, Vesta Victoria, Fay Templeton, Katie Barry, Trilzie Friganzza, Anna Held, and Andrew Mack. Her charming personality and modest demeanor have made her a host of friends both at home and abroad.

## AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated with the Secretary of State at Albany the past week: The Atlantic Theatre Company, New York; capital, \$10,000; directors, Leon Laski, Peter Shumuck, and Emil Laski, New York. Foster Theatre Company, Rochester; capital, \$5,000; directors, F. R. Luescher, W. J. Luescher, and W. J. Baker, Rochester. Leavitt-Wilson Bartholme Amusement and Construction Company, New York; capital, \$10,000; directors, J. M. Leavitt, New York; E. F. Wilson, Steinway, and L. I. A. J. Bartholme, Brooklyn. Also the bill posting company of F. R. Luescher, Inc., Rochester, having a capital stock of \$10,000 and as directors F. R. Luescher, Lucille A. G. Luescher, and W. J. Luescher, Rochester.

## THE THEATRE IN NEW ZEALAND.

The Fuller Proprietary Give New Theatres Rights of American Plays Sold.

(Special Correspondence of The Mirror.)

WELLINGTON, Aug. 6.—George Montgomery's German Grand Opera company, which has just finished seasons in Melbourne, Adelaide and Sydney, commenced a tour of New Zealand at His Majesty's Theatre, Auckland, on July 23. The company does not seem to be a happy family, as during the Sydney season there was a good deal of friction which necessitated the altering of the advertised operas on several occasions. During the first week of the Auckland season things did not run smoothly, but I think things are settling down now and the remainder of the tour ought to be in every way a success.

Montgomery's entertainers are at present showing in Wellington. The southern tour was fairly successful.

The New Zealand tour of Edwin Geach's Human Hearts company, which was brought to a close last week, was notwithstanding several drawbacks, a fairly successful one, thanks largely to the able management of Albert Clarke, who was looking after the financial part of the business.

Charles MacMahon, who has for the past few weeks been running O'Neill's Buck Jumpers through the North Island, left for Sydney on Aug. 2 on business connected with the firm. He expects to be away for seven weeks. It is more than probable that while in Australia he will negotiate for the production of the drama, *The Yellow Peril*, in the Commonwealth.

The New Zealand tour of Marie Hall, the celebrated English violinist, was not by any means a financial success, though it was in every way an artistic one.

The Taylor Carrington Dramatic company commences a season at His Majesty's Theatre, Wellington, about Aug. 19, with an extensive repertoire of thrilling melodramas.

The Fuller Proprietary continues to put the shakels in its pockets. Exceptionally good business is being done at its four theatres. The programmes submitted are first class, and the goods that are delivered have the novelty of being new, which helps considerably to keep up the record business that has been done for the past twelve months.

Tom Pollard's newly formed Juvenile Opera company will commence a tour of New Zealand and the Commonwealth at Christchurch on Aug. 12 with the London success, *Blue Bell in Fairyland*.

Jessie MacLachlan's New Zealand tour is proving a fairly successful one.

J. C. Williamson's Mother Goose pantomime company, which shortly visits New Zealand, travels some two hundred strong. This will be the largest theatrical combination that has ever toured New Zealand.

I suppose you have had a call from John Fuller, Jr., of the Fuller Proprietary, during his stay in New York. Mr. Fuller is combining business with pleasure, and his tour, which will extend over some ten months, ought to be a beneficial one to the firm, as he reports having engaged several performers who should prove good money makers for the enterprising Fullers.

J. C. Williamson's newly organized musical comedy company will shortly visit this country from Australia with *The Blue Moon*, *Lady Mac-cap* and several other London successes.

Tom Pollard has acquired the rights of the American plays, *The Isle of Bhong* and *His Highness, the Bey*, from Miss Priscilla Verne, who some months ago returned to these parts from America.

The New Zealand tour of the Julius Knight Dramatic company is proving a great money getter for the management. Since the opening of the tour in Wellington the company has shown its capacity business wherever they have played.

The new Municipal Theatre for Dunedin is expected to be ready for opening next month. Several dates have been already booked by J. C. Williamson and Allan Hamilton.

The Willoughby-Ward Dramatic company commences a New Zealand tour at the Wellington Opera House on Sept. 12. The pieces to be played during the tour will be *The New Clown* and *Mr. Hopkinson*.

Harry Rickard's Vaudeville company, at present touring New Zealand, is doing fairly good business. It is a very strong combination, though he has sent much stronger ones on a tour of this country, notably the ones headed by Madame Marzella and Cinquevalli.

John and Ben Fuller have just returned from the south with another theatrical scalp in their belts in the shape of His Majesty's Theatre, Dunedin. This makes seven theatres that are now owned by the Fuller Proprietary, the latest acquisition making a "corner" in theatres in Dunedin. With seven theatres and two large hotels the Fullers have now a lot of responsibility on their shoulders, but it is satisfactory to note that so far all they have touched have turned out trophies, so that the public here can look to be served better than ever.

Priscilla Verne and Tom Armstrong, who are well known on the American stage, have just signed for another twenty weeks with the Fullers, which will make a forty-two weeks' engagement—not bad when you consider that the Fullers only keep four theatres open for their vaudeville circuit.

Richard Stewart will manage the New Zealand tour of the Mother Goose pantomime for J. C. Williamson.

## MRS. CAMPBELL TO PLAY ELECTRA.

It is now definitely known that the new play to be produced by Mrs. Patrick Campbell during her twenty weeks' tour of this country under the direction of Liebler and Company, and which will first be seen in New York, is a version of Euripides' famous Greek tragedy, *Electra*. Mrs. Campbell herself will essay the title-role, that of the unhappy daughter of Agamemnon and Clytemnestra, who when her father was murdered by Clytemnestra and Aegisthus, was given in marriage to a peasant for fear that she might rear noble progeny to avenge the crime. The drama itself in the original form is quite unsuited to modern stage conditions, as much because of its shortness as anything else, and this defect has been remedied so that the vehicle now is in three acts. A feature of the presentation will be the retention of the Greek chorus, which in old plays of similar period has played such an important part, and which Mrs. Campbell intends to make full use of throughout the tragedy. In the original usage this chorus was formed of masked men and boys, but in the production now contemplated it will be composed entirely of women. Some of the promised effects will, it is understood, be quite startling, as for instance the appearance of Castor and Pollux at the climax of the death of Clytemnestra, when she is murdered by Orestes and Electra, and the descent of the Furies to drive Orestes into temporary banishment. The production will be a heavy one in every way. The scenery and effects are now being built in England, and will be brought here with the other productions. Mrs. Campbell and her company are scheduled to arrive upon the *Lusitania* about Nov. 10, and the scenery, etc., will come by an earlier steamer.

## NORWEGIAN COMPOSER DEAD.

Edward Hagerup Grieg, the Norwegian composer, died at Bergen, Norway, on Sept. 4, from lung trouble. He had been ill for a long time. Grieg was born in Bergen on June 15, 1843. At the age of nine he composed his first piece, but it was not until 1862, after his graduation from the conservatory in Copenhagen, that he became interested in the Norwegian folk songs that have been the main inspiration of his work. It was the Peer Gynt music, composed for Ibsen's play, that first brought Grieg national fame, and that has made him known in America, outside of professional circles. On the night of his death a part of the play was given at the National Theatre, Christiania, in his honor. A state funeral was arranged for Sept. 9, after which the body was to be cremated at Moellendal, near Bergen.



The story in general is familiar enough to New York society. Chudleigh Manners, a young broker, and his wife, Marion, have been spending beyond their income, and the man is not able to resist the crash. The first act takes place at













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### SHAKESPEARE DOMINATES.

In a compilation that involved wide scanning of contemporary opinion in the matter, *Current Literature* for August presented "The Verdict of the World on Tolstoy's Assault Upon Shakespeare," and it makes interesting reading for those who may care for the subject. The result is called "a triumphant world-verdict in favor of the Bard of Avon," and it is needless to add that it was inevitable.

Tolstoy's place among the world's notable men is such that his declarations against Shakespeare as a poet, a dramatist and an influence on humanity were bound to attract attention and excite comment everywhere. The article notes the fact that England and America were stirred to indignation by the assertions of the great ascetic and pessimist, and that they have responded with a continuous output of Shakespearean literature; that France contributes a symposium in which her most eminent men have taken part; that Germany has spoken definitely, and thus that "in three great countries, representing three great races, the case of Tolstoy against Shakespeare has been tried, and in each instance ended with the unqualified acquittal of the defendant."

The digest of opinion is headed in *Current Literature* with free extracts from an editorial in THE MIRROR showing the popularity of SHAKESPEARE on the stage to-day, giving some idea of the multiplication of editions of his works, and quoting briefly from tributes paid to him from generation to generation by distinguished men in all walks of life. It then quotes *Harper's Weekly*, which, saying that "If Tolstoy's theory of art is correct, then SHAKESPEARE must yield to his accusations," assumes that Tolstoy's claim as to common appeal as the test of the best art, if true, would crown MARIE CORBELL and LEO HALL CAINE and JOHN SHAKESPEARE, MILTON and SHELLEY as their boys. Why MILTON and SHELLEY who have nothing to do with the case, great as they may be, should be set in a trio with SHAKESPEARE does not appear. The statement by *Harper's Weekly* that "It is perfectly true that SHAKESPEARE is not universally liked or read" is amazing, because it is not true. An exact examina-

tion will show that while this or that "popular" author, including CORBELL and CAINE, may sell many copies of their works, a greater number of the works of SHAKESPEARE are steadily made known and perused than of any of them, and possibly a greater number than all of them together can inspire the public to buy. And this after generations that have absorbed a vast and unknown multiplication of his writings.

To get some idea of the real universality of SHAKESPEARE, one has only to note his world-wide acceptance and worship. Pertinent to this are the sections of the digest in *Current Literature* relating to French and German opinion in this Tolstoy matter. In a symposium published in *Les Lettres* (Paris), nearly fifty literary men and artistic celebrities contributed. DENIS DIDEROT has compared SHAKESPEARE to the colossal St. Christopher of Notre Dame, "between whose legs we might pass without reaching to his groin." To RENAN, SHAKESPEARE was "the historian of eternity." To VICTOR HUGO he was "the god of the theatre." "Above SHAKESPEARE," added HUGO, "there is nothing." RODIN pronounces SHAKESPEARE a universal genius. RENE BOYLESVE finds in his writings "a divination of what is called the modern soul." JULES ROMAINS says "It must be confessed that the old Englishman dead is much more the contemporary of us younger men than the old Russian living." PAUL REBOUX sees in the Shakespearean cycle an incomparable social document. CHARLES HENRY HIRSCH and others emphasize SHAKESPEARE's influence upon French literature. RAOUL AUBRY, ANDRE DUMAS and ROBERT SCHEFFER appeal to the persistence of the Shakespearean types as the best possible vindication of SHAKESPEARE. LUDOVIC HALÉVY treats Tolstoy's criticism as a mere freak, and JULES CLARETIE calls it a paradox. PAUL BILHAUD, GASTON DEVOYE, GABRIEL TRARIEUX, OSWALD HESNAUD, RENE BOYLESVE and others assign Tolstoy's dislike of SHAKESPEARE to a sort of artistic myopia induced by his excessive moral fervor, and, by the way, this idea was advanced by THE MIRROR anterior to the general discussion of Tolstoy's statements. And FERNAUD GREGH expresses a like idea symbolically, thus:

TOLSTOY against SHAKESPEARE?  
 "C'est ici le combat du Steppe et de la mer."  
 Tolstoy is a steppe of infinite horizons, a great melancholy and monotonous steppe under the frozen blue sky which assures in the fine winter days the Russian plains, a sky so soft, so profound, that it seems unreal and that it is transformed into a mystic firmament.

SHAKESPEARE is a sea, tumultuous and mountainous, always varying, a sort of mobile and bitter Alp, with glaucous abysses and iridescent hollows, under a stormy sky whence fall fogs, rains, snows, thunderbolts, and between two tempests, flashes of sunlight that burn like lightning.

It is not merely two aesthetics which confront each other: it is two elements, it is two peoples: England and Russia.

And yet SHAKESPEARE appeals in Russia, as he does even in more isolated countries whose peoples have little in sympathy with systems of literature and ethics other than their own.

### HAMMERSTEIN PLANS OPERATIC CHAIN.

Oscar Hammerstein has announced plans for extending his grand opera ventures to Philadelphia, Chicago, Boston, Washington, St. Louis and Cincinnati. At present he has made definite arrangements only for the Philadelphia project. He lately purchased a site on North Broad and Poplar streets from the Harman estate. Ground will be broken in October, and by November of next year the opera house will open for a 20-week season with five performances a week. The structure will have a seating capacity of 5,000, besides a grand tier of forty boxes. The architects have provided for a broad interior promenade nearly 400 feet long.

When Mr. Hammerstein completes his chain of theatres in various large cities he will be in a position to offer European operatic stars engagements of sixty weeks. Each opera house will have its own company, scenery, orchestra, chorus and ballet.

The Philadelphia Opera House, as it will be called, will represent an outlay of \$1,500,000 when completed, and the whole enterprise, embracing the other cities may mean an expenditure of \$15,000,000 or \$20,000,000.

### HENRY ARTHUR JONES ARRIVES.

Henry Arthur Jones, the English dramatist, arrived in New York Sunday from London, by way of Quebec. He is in this country this time to oversee rehearsals of *The Gallican's Victory*, which have been under way for some time, under direction of Herbert Gresham. The play will open at the Knickerbocker Theatre on Sept. 30.

Mr. Jones is carrying his left arm in a sling, the result of a bicycle accident he experienced shortly before leaving London. He had already completed arrangements for sailing so he did not permit the injury to affect his plans. Mr. Jones thinks there is a better field for serious drama in America than in England and anticipates an great success for his new play as attended the production of *The Hypocrites* last season. He predicts a season of frivolity in London.

The cast of *The Gallican's Victory* will include Howard Kyle, Dorothy Thomas, W. H. Crompton, Charles Fulton, Conway Tearle, Fred Thorne, Edith Taliaferro, Maggie Hollowell Fisher, Mrs. Felix Morris, Willett Kershaw, Mary D. Seymour and Gertrude Angarde.

### OLGA NETHERSOLE RETURNS.

Olga Nethersole arrived Friday on the *Cedric* for her annual American tour. She was enthusiastic over her success in Paris, where she appeared in Mme. Bernhardt's Theatre. She left Friday night for Kansas City, where she will open the season as Carmen. During her tour she will play in San Francisco for the first time in her career. Later she may appear in Mexico. She intends to produce several new plays, including *The Royal*, a dramatic version of *Il Pagliacci*, by Charles H. E. Brookfield, and *The Enigma*, by Paul Hervieu.

## PERSONAL

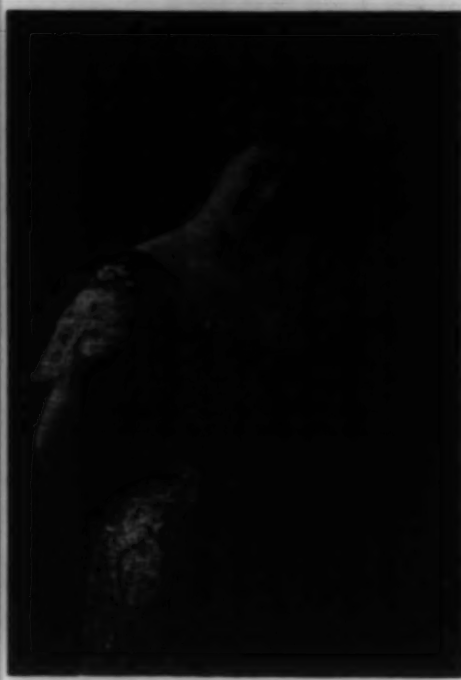


Photo Otto Surany, N. Y.

BURT.—The above is an excellent portrait of Harriet Burt, as she appeared in the character of Mrs. Talcott, the charming widow, in *The Time, the Place and the Girl*, recently, at Wallack's, now touring New England. Miss Burt's singing and dancing and the vivacity with which she plays an otherwise inconspicuous part render her one of the most pleasing features with this pleasing attraction.

MARLOWE.—Julia Marlowe is now traveling in Switzerland and expects to make a pilgrimage to the Holy Land before returning to begin her season in November.

ANDERSON.—W. E. Anderson, long dramatic editor of the *Des Moines, Ia., Register and Leader*, has retired from that journal to accept the dramatic editorship of the *Des Moines Daily Capital*. Mr. Anderson is a very capable and conscientious dramatic writer, and his work is a credit to thoughtful journalism.

WOODS.—A. H. Woods, who was taken ill about a month ago and went to the Adirondacks to recuperate, is rapidly recovering and is expected to return to New York this week to resume work.

CONRIED.—Heinrich Conried is still in Salsburg, Germany, but is rapidly getting over his illness. He is now able to walk with very little assistance, and is accomplishing a great deal of work concerning the opera season.

THOMPSON.—William H. Thompson is ill at his apartments in the Algonquin Hotel. His condition is not serious at present, but his friends are considerably worried about him.

IRVING.—Laurence Irving, on his way back to England, sent a wireless message last week disclaiming responsibility for selecting a portion of the Fourteenth Psalm as title for E. H. Sothern's new play.

WALTER.—Eugene Walter, who has just completed his new play, *Paid in Full*, for Wagenhals and Kemper, has gone to British Columbia to work on a new play, in which Edgar Selwyn will star next season. Mr. Walter has still another play of American life under way.

GRIFFITH.—Frank Carlos Griffith is spending the time before Mrs. Fiske's season opens writing an historical romance, in response to many suggestions from his friends. He is at Woodstock, N. H.

KEENAN.—Frank Keenan has been engaged by David Belasco for a term of years. He will have one of the leading roles in a new play to be produced by Mr. Belasco this season.

BARRYMORE.—Lionel Barrymore, who has been spending eighteen months in Paris as an art student, returned to New York on Sept. 3. D'ORSEY.—Lawrence D'Orsay and his bride, formerly Susan Rushmore, an English actress, arrived in New York on Sept. 2. The couple were married in London on July 18.

SHUBERT.—Lee Shubert, much improved in health, returned to New York from Atlantic City on Sept. 1. He has been taking a complete rest for a fortnight.

SKINNER.—Otis Skinner returned to New York on Sept. 1, accompanied by Mrs. Skinner. They have been spending their vacation in Devonshire, England. Mr. Skinner will appear on Sept. 30 in *The Honor of the Family*, an adaptation of *La Rabouilleuse*.

POWERS.—James T. Powers returned to New York on Aug. 31, and began rehearsals of *The Blue Moon* on Sept. 2.

CHEATHAM.—Kitty Cheatham returned to New York on Aug. 31 after a pleasant and profitable visit to Europe, where she gave a number of private recitals of folk and children's songs.

CORCORAN.—In his translation for Madge Corcoran of Racine's beautiful and pathetic tragedy of *Iphigenie*, Mortimer Thomson has employed three different literary styles—prose, blank verse, and hexameters.

FAVERHAM.—William Faversham returned to New York last Tuesday from his English country home at Chiddingfold, Surrey. He left Wednesday afternoon to join *The Squaw Man* company at Duluth, Minn. He will appear in a new Western drama next March.

### JOHN HARE TO RETIRE.

The report comes from London that John Hare, the English actor, has announced his intention to retire from the stage within a year. In September he will begin a farewell tour of the provinces and then give his last performance in London. Mr. Hare is sixty-three years old, and retires from the footlights with a long and brilliant theatrical career behind him. He played at the Prince of Wales Theatre for ten years, and then assumed the management of the Court Theatre, which he retained from 1875 to 1879. During the next nine years he managed the St. James Theatre with the Kendals. In 1888 W. S. Gilbert built the Garrick Theatre for him, which he leased for a period. He took the management of the Globe in 1898, where he produced *Piccolo's The Gay Lord Quex*, a play with which he subsequently toured Great Britain and the United States. On March 4 of last year he opened the Duke of York Theatre with *The Great Conspiracy*, playing the title role. Although Mr. Hare visited the United States many times he never met with the same financial success as some other English actors of his ability.

## THE LONDON STAGE.

THE SEASON SLOWLY OPENING, WITH ONE LITTLE AND ONE BIG PLAY.

Much Newspaper Discussion Over King Edward's Act at Marlborough—Lola Fuller's Japanese Sketch Well Played by Pauline Chase—The Hypocrites Arouses Mixed Opinions.

(Special Correspondence of The Mirror.)

LONDON, Aug. 31.—Inasmuch as to the extensive playgoing week which I foreshadowed in my last has helped to fill our lately gaping columned newspapers with copy (as printers call it) we have had to endure rather less of the sensational amount of twaddle than has been administered to us in large doses for some weeks past. As a matter of fact, the only attempts to work up sensationalism this week have chiefly been connected with two matters, No. 1 (and the more important of the two) was a London worked up report yesterday from Marlborough, in Austria, to the effect that England's King had, while enjoying his "cure" there went to a theatre of the café chantant kind, and during the performance was "struck so to the soul" (as Hamlet hath it) by the foulness of certain features of the show that right speedily His Majesty "walked out of the theatre" exclaiming as he went: "This is too awful, too appalling!" You will be glad to learn that directly England's King (who is also India's Emperor) made his exit thus protestingly, all Americans present (and there have been many of your best republicans noting our monarch at Marlborough) emulated King Edward and did ditto, with no uncertain "ditto."

Now mark me, Oh Misanthrope, I do not say that the above mentioned Kingly Conge is at all exaggerated. Nay, I believe it every jot, for I have ere now known this British King, (both during and since he was only England's heir apparent) mark his sense of displeasure at similar exhibitions of nastiness.

For example, well do I recall the fact (but this revelation, mind, is strictly *entre nous*, or "aside," as actors say) how on a certain evening at the said Prince of Wales' private residence, Marlborough House, a certain comedian who was a guest at the royal table was asked to oblige with a song. He did so in such sort as to bring many a blush to the square inch of all countenances present. Some of those guests are now dead, but seeing that some are still living I refrain from mentioning the name of that then Prince's perplexing singer.

I have ventured to dilate upon this regrettable Marlborough incident because (1) so much was made of it in yesterday's papers and in theatrical and variety circles, and (2) because still more of it was made in this morning's ditto, ditto. For now it appears that the chief indecent feature resented by King Edward the Seventh was also a song and that moreover very careless (nay ultracareless) ditty was it is alleged, introduced suddenly by the artist concerned and without the knowledge of the manager. That functionary has since apologized and the artist has been fined.

Moreover it would not be difficult to use this Marlborough rumour for the purpose of pointing a moral and adorning several tales. In our nation anyhow (I won't say anything about yours) there are still plenty of show features that are highly objectionable with or without the manager's consent and knowledge, and also many an artiste (especially in the music halls) seizes every opportunity of slipping in all sorts of nasty and even filthy gags and things when the manager is not looking.

I venture to hope therefore that this kindly condemnation will do good both in our nation and yours (if you find it useful) for alas! my dear Misanthrope friends, we cannot expect British King (and say America's President) to keep on going about denouncing these shows for us, can we?

Our extra busy week of new theatrical fixtures started with Presenter Frohman's presentation of the new little drama entitled *The Little Japanese Girl*, which he put on last Monday in front of Brewster's Millions, which that night was shifted from the rich's Theatre to the Duke of York's. This Jap playlet had been written by the sometime serpentine Lola Fuller, and set to sweet music by John Crook, the theatre's resident director. The piece had been prepared for starring the sweet and smart little Pauline Chase withal. Pauline played very prettily and artistically as the little Jap heroine, a Princess's waiting maid who (for a "game") dressed herself up in her Royal Mistress's robes, and on being mistaken for her was fatally stabbed in the back by the Princess's jealous lover. A great deal of this play is in dumb show and really, methinks, it would be better were it all wordless, for the dialogue is not only scarcely necessary, but also not overwhelmingly epoch-making. Besides the pretty Pauline's admirable performance, excellent acting was also put in by Jane May as the Princess and Edward Ross as the Prince.

Brewster's Millions to the cast of which the recently well-earned resting Gerald Du Maurier returned on Monday as the lucre-lavishing hero, went even more merrily than hitherto.

On Tuesday Presenter Frohman had another presentation, and indeed the most important presentation of this present week. This was at the Hicks Theatre, and was the brilliant Henry Arthur Jones' play, *The Hypocrites*, which was such a great success in America. Whether this play will achieve a similar measure of triumph in this nation is at present open to question. I lay no stress (as certain brother critics have done) on the fact that at the end of the play on Tuesday there were only twelve calls, as against thirty on the first night in New York. The approval or disapproval of a first night audience has become of far less value than of yore (in this city, anyhow), so strangely (not to say stupidly) do our theatrical managers make up their first night free lists. Nor do I nowadays place over much importance in first night notices as a rule, for so many of these are in these latter days written either in a haphazard or a smiling and grudging fashion.

The cast was strong, and yet not altogether too well-suited. For example, it was rather difficult to imagine a woman with the gentleness and sweetly pathetic charm of Marion Terry as that colonial liar and subsequently vindictive "cat," the mother of the paitry-minded betrayer and deserter of the gifted author, Leslie Faber (a son-in-law of the gifted author) played the clergyman hero with artistic restraint, rising (as did all concerned) to very fine heights in the extremely powerful third act. Arthur Lewis and Doris Keane repeated their American successes as Lawyer Vivens and Rachel Neve respectively. Henrietta Watson was simply splendid as the inquisitive Mrs. Blaney. J. H. Barnes acted cleverly as the contemptible Pupper Wilmore and Alfred Bishop was most artistic (his usual form) as the victuals-loving Vicar.

Business has been excellent up to now with *The Hypocrites*, so I am hoping that Henry Arthur Jones, who sailed yesterday with intent to produce his next new play, *The Gallican's Victory*, in your city, will am am be gladdened by the news of the complete success of *The Hypocrites*. *Nous verrons*.

Another play, which, although of less important caliber, should be of interest to Americans is *The Scarlet Patrol*, a musical comedy which had its first stage show this week at the County Theatre, Kingston-on-Thames, one of the most ancient cities in all these ancient islands. I say the piece may be interesting to Americans, for the reason that the scene is laid in Boston, U. S. A., and that one of the heroes is also one of the finest. The piece is merry and bright and well acted.

Next week I shall have to describe the new truly rural comedy, *Flinders's Widow*, at the Garrick, and the new terrible tragedy, *Attila*, at His Majesty's, together with sundry pending new arrangements all of interest to the kind American friends of their devoted writer.

GAWAIN.







## TELEGRAPHIC NEWS

## CHICAGO

## The Girl Rangers at the Auditorium—The White Hen—Stock Companies Opening—Gossip.

(Special to The Mirror.)

CHICAGO, Sept. 9.—Chicago's Little Syndicate produced The Girl Rangers at the Auditorium last week, starting a new period of the history of that big theatre under the direction of Klaw and Erlanger. During the week large crowds went and saw and pondered. Some mused on the littleness of the twentieth century dramatic world, where one meets so often the same ideas, scenes, jokes, expressions. Other people in the big audiences at the Auditorium seemed to enjoy the result of sum total of contributions from various sources anyhow. The critics found many kind words to publish about the production, though it was not set forth in any published statement that the entertainment was more than a ticket purchaser could expect for 50 cents. There are three acts in The Girl Rangers. The scene of the first is on the Cherry Blossom Ranch. The three scenes of the second are in a railroad station at Plain City, in a street in front of the station and on the plains near Plain City. The scene of the last act is some place, supposed to be in Plain City, where a "blow-out" is being given. The story, which was not lost sight of, in the first act showed clearly that one Brad Hingley, a young ranchman with a college education, owned Plain City bonds over, and that he would have to foreclose his mortgage on the town to get his money. In the second act Mr. Hingley has foreclosed and taken the town on the debt. He is running all the departments of the government so as to get his cash due, refusing to let the fire department go to a fire until the owner of the property abates his back taxes. In the course of this unique collection Mr. Hingley fell in love with the daughter of the treasurer of the bankrupt town. An incorruptible rival tried to lure him into a death trap at Bear Creek, some distance from Plain City, after throwing suspicion on him that he was a cattle thief. His wife was to be lynched on his arrival in Bear Creek, but he started thither to face his accusers, a band of cowpunchers. Just after he left Plain City on a train proofs of Hingley's innocence were secured and the heroine, the daughter of the city treasurer, proposed to overtake the train in an automobile. This gave the opportunity for introducing the thrilling chase scene of Lincoln J. Carter, the auto-train, race scene of Bedford's horse. Of course the heroine in the auto, with veil flying and clouds of dust hiding her now and then, won the race. In the last act all the pairs of lovers in the play were assiduously united in betrothal. It is announced that Mr. Dingley collected the sum represented by his Plain City bonds. There were interpolated songs, several original musical numbers, some excellent specialties, and an exhibition of insolent and other rope throwing, which was always skilful and often popular. Some of the best acting was done by Marion Lorne as the deceived Indian maiden, Little Feather. Francis Sullivan's pugilist, in love with the cook, was good. Ogden Wright and Robert Howard as Two-Tooth Thompson and Victim Kelly, ranchmen friends of Hingley's, were a popular pair of stage Westerners. Adolph Jackson as Hips, the villain, was sufficiently bad in conduct and good in looks. The large cast included Wallace Moody and J. A. Purdy as two reformed ranchers, Louise Kelly, Laura Doty, Irene Roman, Florence Craig, Irene Palmer, Alice Palmer, Alice Thomas, Hazel Jamieson, Marion Goodman, Claire Bourne, Ada Strang and Mabel Frederica, young women tourists under the guidance of a lady lawyer; Nicholas Burnham as the deaf detective, Ethel Davis, Monica Mast, Lillian Ward, Letitia Little, Lucine Falkner, Marion Coburn, Stella Henry, and the girls as the eight handsome daughters of Ranchman Rosemore; Dick Turpin, Milo Joyce, and J. P. Wilson as vigilantes; Rudolph Struck as the mayor. The authors are Wilbur D. Nesbit, a Chicago newspaper humorist, and Lincoln J. Carter, the playwright. The composers are Arthur Weld, the well-known director of numerous Broadway productions, and Wallace Moody, who distinguished himself with his graceful music of A Midsummer Night's Dream on the Wabash. Mr. Weld's postcard number, in which the chorus three picture cards at the audience, was a successful novelty. Mr. Moody's "In Indiana," sung by Mr. Bunney, was encored several times. There were a dozen musical numbers. The play was well staged. About a dozen horses were used in the equestrian chorus, and Mr. Carter's big race scene seemed at last to have stage room enough to show it properly. While The Girl Rangers still resembles a large room with not enough furniture, it may be regarded as an unusually big and good entertainment for prices from 25 cents to \$1. It probably can be filled out and smoothed into a big popular success.

The Patrons' Stock at the College Theatre gave a better account of itself than last week, a gratifying result largely due to the better play, The Crisis. James Durkin gave a fine performance of Stephen Brice, making the character dignified, sympathetic and forceful, besides endowing it with unusual good looks. Louise Ripley, an actress of ability, played Virginia Carvel surprisingly well for a woman most naturally fitted for heavies. Morris McHugh, always excellent in old men characters, did Judge Whipple impressively, making it one of the most complete characterizations of his long stock career in Chicago. Edna Russell was good as Colonel Carvel, and E. Lawrence Lee as Colfax. Carrie Clark Ward's Mrs. Brice was characteristically and thoroughly excellent. Virginia Keating's Eugenia indicated talent for ingenuities and just such parts as Virginia Carvel. T. Edward McGillicuddy did Catherwood in his usual pleasing, natural manner, and Harry Von Meter was a satisfactory Hopper. Van Barrett played Richter, and Allan Kelly did Josephus and Ephum well. The cast included George Ransome as Carter, Louise Randolph as Puss, Nell Harrison as Maudie, Richie Russell as Anne, Earl Schneider as Jack, Jean Adair as Mrs. Colfax. The production was staged under the personal direction of Sedley Brown, the playwright, who is the stage director of the theatre, and showed markedly good taste and great care in qualities which Mr. Brown evinced some years ago when director of the Bush Temple Stock.

Edna Russell has succeeded Edna Bruer in The Red Mill. Miss Bruer has joined Frank Hamilton's company.

Victor Moore is back in town again among his big boom following. The Talk of New York opened at the Colonial last night. Comment is deferred.

The Saphires are negotiating with Channing Ellery for his hand at the Hippodrome, New York, for Sunday concerts.

James O'Donnell Bennett, the critic of the Record-Herald, has returned from Europe, where he spent most of the summer. Another devotee, W. L. Hubbard, the Tribune critic, has returned. Percy Hammond got back some time ago. The globe trotters are apparently frustrating with the stay-at-home critics just as if nothing had happened.

George Klimt, actor, playwright and manager,

was married on Aug. 28 at St. Louis to Ida Rosow. The newly wed couple will be at home after May 12 at 1115 N. Antioch, Ill. The bride is the daughter of a prominent Chicagoan and is a non-professional. After a rapid rise to popularity and audience as a playwright and leading actor and star in his plays, Mr. Klimt suddenly deserted the footlights for the front of the house to manage the Klimt-Ganssoli attractions, and during the last few seasons has had the satisfaction of seeing them among the most successful of new melodramas.

The Swedish National Theatre will begin its season at the Garrick on Sunday afternoon, Sept. 22. Twenty performances are planned.

The opening production at the Bush Temple under the new management, The Marriage of William Ashe, fully maintained the high standard of excellence set by the former management when Adelaide Keim, who is again the leading woman, was revealing her ability and making the friends who are now welcoming her back. As the property Kitty, last week Miss Keim had a chance to show her versatility to a degree. She was always natural and sincere though at times her voice suggested her Hamlet rather than a mischievous young woman, extremely feminine. But she was at all times fine and womanly in appearance and the artist in her manner and thoroughness. Edward B. Hiles, the new leading man, was not so much at home in this part of an Englishman as handsome George Allison, who is an Englishman, would have been, yet Mr. Hiles gave a creditable representation of the character. The aplomb and distinction of a keen, strong, cultivated son of Britannia was not sufficiently simulated. The ease and confidence of a successful young leading man of more than ordinary good looks was evident. Will D. Corbett's Cliffe was admirably strong, fine and complete, suggesting much experience in, or sufficient talent for, the best dramatic productions. Peter Lang was good as Grossville and William W. Davis did Parham well. J. J. Fitz-Simons was good as Helston and John McMurtrie as the dean. Florine Arnold was excellent as Lady Parham and Gertrude Minter a satisfactory heavy as Mary Lester. Caroline Harris gave the maid a capital interpretation and did the weeping scene with Kitty so well as to get a special round of applause. Lulu Marie Fowler played Lady Transmore fairly well, though she hardly gave her the dignity or force of character necessary. Chauncey Keim, a young brother of the leading woman, played Markin well. Joseph Joseph did the Italian youth and Sheridan G. Davidson did Richard. The play was handsomely staged and the production in most details reflected especial credit of the director, Harry Long.

Louise Mann personally saved his face in The White Hen at the Garrick, but the production was not exactly welcomed by the press and public. Efforts to please the critics, compose and act. Mr. Mann has strayed far from his Second Fiddle and he would better take it up and play it again than try to please his many loyal friends and admirers, who know he is one of the best of character comedians, with such a bird as The White Hen. However, it was interesting to watch Dorothy, daughter of the peerless Lillian Russell, and note the resemblance, now that Miss Dorothy is not thin. And in the part she was sweetly and daintily sufficient, doing all her scenes and songs gracefully and ingratiatingly under the watchful, helpful care of Mr. Mann. Laura Jaffray did Peol gracefully and sang well. Jean Salisbury was, as indicated in the book, nicely rounded in physique, with a pleasing face and engaging smile. The song "Smile, Smile, Smile" was captivatingly sung by Miss Russell and Mr. Mann and the audience demanded several encores. The engagement of The White Hen, originally three weeks, has been reduced to two and will end on Sept. 14.

The Red Mill, with Montgomery and Stone, has broken all records for receipts so far at the Grand Opera House. The total for the three weeks ending Saturday will exceed \$50,000. There have been no vacant seats, notwithstanding several hot days.

W. F. Mann, owner and manager of Shadowed by Three, As Told in the Hills and several companies of The Cowpuncher started to-day on a 2,500-mile automobile trip through Illinois, Missouri, Kansas and Colorado.

Donald Robertson made a fine beginning of his literary and artistic dramatic season at Barbra Park last week and won some sincere and high praise in the press. The production and acting of Moliere's Miser showed his able leadership.

OTIS COLBURN.

## BOSTON

## David Kessler in The Spell—Musical Plays—Stock Company News—Gossip.

(Special to The Mirror.)

BOSTON, Sept. 9.—David Kessler's appearances at the Park have won the most praise and the smallest audiences of any attraction in Boston. It has simply been another illustration of Boston's lack of interest in or ignorance concerning the graduates from the Yiddish stage. Mr. Kessler's appearances in English have been noteworthy in every respect. He speaks the language splendidly so that one can follow the development of the plot and the interpretation of a novel phase of life in a manner that appeals strongly to reason and sympathy. In the play he is a banker, who came to America from Russia a penniless boy and worked up to position of power and responsibility through his high ideals and his love for a girl whom he saw and admired before he ever met her. Temptations to break up his home, financial difficulties handed in novel manner by Samuel Shipman, the author, make The Spell a work that interests from start to finish, and it is to be hoped that Boston will do justice to itself during the second and last week of the engagement here. The company is one of great strength. Ida Conquest fairly divides the honors in the leading scenes, and certainly she has never done anything here half so well as her banker's wife. Then there are Emily Krig, experienced and effective, Charles Dickson and Muriel Hope, a pair of juvenile lovers, Walter D. Greene and George Staley.

Lindsay Morrison's stock company has been made to feel decidedly at home at the Boston. The leading woman, Alice Harrington, found herself unable to stand the requirements of stock company work, with its many rehearsals and performances, and she left at the end of the first week with The Pitt, but that had no effect upon the performance of The Christian to-night which was made effective in every way.

There are quite a number of newcomers in the presentation of Mignon by the opera company at the Castle Square this week, the scheme of alternating casts, bringing the full forces of the house into play. Lotta Bell will be missed, for she made herself a favorite during the Summer, and saved several performances by being on hand just at the right time. In her place will be Blanche Rae Edwards, and Alice Craft Benson and Fritz Von Buessing also are among the newcomers of the week. It remains to be seen if these new singers take the place in popular favor enjoyed by Clara Lane, J. K. Murray and others who have been here so long.

Cecil Spooner is the only new star of the week in Boston. She came here a year ago as an absolute stranger, and before long they found that the mantle of Lotta was going to fit pretty well about the Spooner shoulders, and to-night when she opened at the Globe she was received like an old favorite. She began her engagement with the same piece which she had then, The Girl Raffles, but the last half of the week she will appear in The Dancer and The King, which is new here.

The Belle of Mayfair is in its final week at the Hollis. One of the biggest hits in the production has been the Gibson poses by Margaret Rutledge, who looks the heroine of the black and white studies to perfection. Her voice is a missing quantity and another lack, but for that part of the number, well, she is on the spot. Fletcher Norton, a Medford boy, has quietly stepped into popularity and is one of the best liked men in the cast.

Fascinating Flora has certainly caught the

Boston fancy at the Majestic and is proving one of the closest cut, liveliest musical comedies seen here in a long time. Adele Ritchie easily walks away with the honors. Harry Davenport and Phyllis Rankin have been made to rank among the favorites in the company. Ada Lewis, Edward M. Faver and James E. Sullivan also appear to advantage in the comedy characters.

Coming Thro' the Eye is far better than last year, and the presentation at the Colonial goes ahead of any that Boston has ever seen. Frank Labor still stays at the head of the cast, and his impersonation of Nott, the tailor, is one of the drollest things that he has ever given here. Sallie Stambler is the most important of the newcomers.

William Williams is a perennial favorite at the Grand Opera House, and she is there again this week with a melodrama bearing all the Blaney stamps of popularity. Josie, the little madcap, gives her chances to dip into protean impersonation, and her timely energy makes the place an entertainment all the time.

For the new offering of the week at the Bowdoin Square for the stock company A Cowboy Girl is the choice, and its pictures of the West are well cared for by Clayton Legge, Jane Stuart and the others of the company. Isabel Sherman returns this week and plays the character of Paquita most effectively. Jay Hunt's melodrama, The Master Workman, which was the Labor Day bill, proved one of the most effective melodramas that the Bowdoin Square has given to its public in a long time.

Adele Ritchie fainted upon the stage at the Majestic the other night during the performance of Fascinating Flora. Her understudy, Freda Lingard, stepped forward at once and concluded the song while they carried the prima donna from the stage, and the act was finished as if nothing had happened. By the next act Miss Ritchie was able to reappear.

Ida Mülle has been at Norwood as the guest of Commodore Cushing. Bertha Galland has gone to Stinson for a little stay at her pretty home before the close of the Nantucket season.

There is no truth in the report that Margaret Daly Vokes is ill and in a sanitarium. Her relatives at Revere made a prompt denial of the rumor, which was published in New York.

A recent rumor has it that Daniel Frohman is contemplating the erection of a theatre in Boston. Indeed, that things have gone so far that a site has been selected and plans have been prepared by Herts and Tallant, New York architects.

Mrs. Charles H. Bond has been entertaining Ethel Gray Terry, the daughter of Lillian Lawrence, for a few days while her mother was away in New York. There is a rumor that Miss Lawrence will soon be at the head of a stock company in this city.

Mary Young has been entertaining friends at her summer home near Marblehead, but she will soon return to Brookline with her family. Her husband, John Craig, has taken bachelor apartments in New York for the present.

The Tribune is going to take up a department for dramatics. It has upon its staff three former dramatic editors—George T. Richardson, W. D. Quint, and J. Frank Davis, formerly of the Traveller, Journal and American, respectively.

JAT BENTON.

## PHILADELPHIA

## Hammerstein's Opera Plans—Other Music—Various Openings—Drama.

(Special to The Mirror.)

PHILADELPHIA, Sept. 9.—The season of 1907-08 can now be considered fairly open, for with this week twenty-two places of amusement will be open. Five are devoted to vaudeville, four to burlesques and thirteen to dramatic and musical offerings. Later openings to follow are the Walnut, the new Adelphi, the Empire Theatre, of Frankford; the Academy of Music, and the new William Penn Theatre, in West Philadelphia.

Oscar Hammerstein has bought the Harrah property, on the corner of Broad and Poplar streets, 240 by 160 feet, covering three fronts. The amount paid was \$150,000. The location is cheap, but is situated ten blocks north of our prominent thoroughfare and entirely away from the floating population. It is a question yet to be determined whether the location is desirable.

The new Forrest Theatre, which opened Sept. 2 with advanced vaudeville, is a model playhouse, up to date, commodious, having perfect acoustics and is already in favor with the public. The only regret expressed is that it should not have been utilized as a home for first class dramatic stars. The Empire Theatre, Frankford, has been leased by Taylor, Blaker and Stanford. A stock company headed by Paul Taylor and Emily Smiley will inaugurate the house, which is now being renovated, early in October. John L. Wooderson will be the stage manager.

The young men who officiate in the box office of our various theatres have organized a club under the title of the Treasurer's Club, with rooms in the central part of the city.

The Girl Behind the Counter, a new English musical comedy rendered by Lew Fields and a remarkable company of clever comedians, are in their second week at the new Lyric Theatre. Lew Fields surpasses all his previous efforts as a laugh maker and is splendidly aided by Connie Edlin, who shares honors with the star. Henry Miller and Margaret Anglin in The Great Divide follows on Sept. 23 for a three weeks' engagement.

Lola Glaser as Lola from Berlin is in her second and final week, playing to large business at the Garrick Theatre. The star has a role that exactly fits her temperament. It is one of the most amusing entertainments seen here in many years. Frank Moulan in The Great Mogul is booked for Sept. 16. The Lion and the Mouse for Sept. 30. Each will stay two weeks.

The Broad Street Theatre opened this evening with the Hurdy Gurdy Girl. It was warmly received by a large fashionable audience. John W. Ransom, Jacques Kruger, Annie Yeamans, Walter Lawrence, May Boloy, Adele Rowland, John E. Hazard, Tony Sullivan, Sylvain Landols are worthy of special mention. Dallas Welford in Public Opinion follows on Sept. 23; Henrietta Crossman on Oct. 7, each to stay two weeks.

The Chestnut Street Theatre will open with a first-class Ophium dramatic stock company on the evening of Sept. 14 with If I Were King. The Chestnut Street Opera House is closed for renovation and redecoration. It will open on Sept. 23 with The Belle of Mayfair, followed by the great attraction of the season, The Merry Widow, on Oct. 7, for a two weeks' run.

The Virginia inaugurates the season of the Walnut Street Theatre on Sept. 23, and after a two weeks' stay Alfred E. Aarons will present his latest production, entitled Yama.

A new Irish play, entitled Dion O'Dare, with Fiske O'Hara as the singing star, holds the week at the Park Theatre. The young man is a favorite, which assures profitable returns for this and the coming week. Under Suspicion follows on Sept. 23.

Wine, Woman and Song, with Bonita, Nat Carr and a big array of amusing features, are in their second and final week at the Grand Opera House. It is an attraction beginning and ending with laughter, and the many hits on the prominent plays of the day are enjoyed by large audiences at every performance. The Red Feather, with Cheridan Simpson, follows Sept. 16. The Tourists, with Eddie Garrie, comes Sept. 23.

The Gambler of the West is at the National Theatre this week. The Millionaire's Revenge follows on Sept. 16.

The Singing Girl from Kiliarney was presented by Aubrey Mittenhall this week at the Grand Avenue Theatre. Charles H. Yale's Painting the Town billed for the week beginning Sept. 16. At Forrester's the Middleton and Barber Stock company is presenting Henry Miller's successful play, Heartsease, for the first time in this city at popular prices. The Little Gray Lady is in rehearsal for the week of Sept. 16.

At Blaney's Arch Street Theatre, Kidnapped for Revenge, with Will H. Vedder in the star

role, is the attraction this week. Her Fatal Love follows on Sept. 16; Barney Gilmore in Dublin Dan is booked for Sept. 23. This theatre is duplicating its big successes of last season.

A Desperate Chance is the attraction this week at Hart's Kensington Theatre. It is the only house in the mill district open for dramatic entertainments. The Great Diamond Robbery comes Sept. 16.

Early and Brock's Stock company at the Standard Theatre is meeting with good patronage, and the large and steady clientele are well pleased with the weekly change of programme. A Man's Broken Promise is the offering, which will be followed by Ruled Off the Turf on Sept. 16; Rachel Goldstein comes Sept. 23.

The German Theatre is under new management with one of the largest and best stock companies ever presented in this city, and scheduled to open the season on Sept. 14 with The Maid of Orleans, Margarete Haas appearing in the title-role. Dumont's Minstrels at the Eleventh Street Opera House continues in popular favor. Frenied Millinery and The Teddy-Bear Crase introduce the large number of fun-makers.

Abrahamson's Italian Opera company will appear at the Academy of Music, presenting Aida on Sept. 10, Otello on Sept. 14. The prices will be 75 cents to \$2. Madame Dore Merola is the prima donna and will be aided by a company unknown to our opera-goers.

The Philadelphia Operatic Society is rehearsing under the direction of Stage-Manager Grant and will give a performance of Aida and Faust at the Academy of Music on Nov. 7 and 12. The company will have the assistance of the entire Philadelphia Symphony Orchestra and a chorus of two hundred voices.

The new Adelphi Theatre, under the Shubert regime, will likely be ready for opening on Sept. 30. Joe Weber's company in their latest, Hip, Hip, Hoorah, is the initial booking.

S. FERNBERGER.

## WASHINGTON

## Fernanda Elicu Makes a Hit—\$50,000 Spent on the Academy.

(Special to The Mirror.)

WASHINGTON, Sept. 9.—Fernanda Elicu, under the management of Leopold Spachner, inaugurated her initial starring tour, and at the same time the regular opening of the season, at the Columbia Theatre to-night, appearing in Ruth, an English adaptation of Libin's Yiddish play by Professor William Addison Hervey, of Columbia University. It scored a signal success, a large opening audience. The play gives the young and talented star ample opportunity to display her artistic worth and strength as an emotional actress. The cast is as follows:

Arthur Buchanan	George Backus
Margaret Buchanan	Jeffrey Lewis
Allan	Edwin Arden
Helen	Eva Condon
Ruth	Fernanda Elicu
Delia	Alie Butler
Hankin	William Robert Daly
Dora	Little Florence Burns

The play is a domestic drama in four acts. The first three scenes show the library in the home of the Buchanans and the last act is an exterior showing the Buchanans' country residence. The play deals with the life of a young girl thrown upon her own resources at an early age, who errs. After a happy period of six years of wedded life to the man she loves a gnawing conscience compels her to confess to her husband her early indiscretion. The husband forgives her. He is living in the present and only knows he loves his wife. Her confession, however, is overheard by her sister-in-law, who uses this knowledge and every known artifice that presents itself to belittle and degrade her in the eyes of her husband. The husband, wanting to disbelieve the insinuations of his sister, finally has his suspicions aroused falsely, and he accuses his wife of stealing money to support an orphan, perhaps her child. The wife, no longer able to stand the persecutions of the sister-in-law and the growing doubts of her husband, leaves, though he begs her to remain. The last act shows her returning to his home with their child, whom she had taken away. She is met by her husband, his eyes thoroughly opened to the true facts. He holds her in his arms as a choking, consumptive cough shakes her frame. She then sinks to the ground dead. It is a thoroughly interesting offering, artistically played throughout by Jeffrey Lewis, Alie Butler, Eva Condon, and George Backus. Next week Amelia Bingham in The Modern Lady Godiva.

The reconstructed Academy of Music, one of the handiwork and the most modern of playhouses, rebuilt at a cost of upwards of \$80,000, and on lines that give it a large additional seating capacity, making it the largest in the city, has reopened. The auditorium is a study in artistic architectural structure, artistically played throughout by Jeffrey Lewis, Alie Butler, Eva Condon, and George Backus. Next week Amelia Bingham in The Modern Lady Godiva.

At the Majestic, where the stock season is a success, Kathryn Purnell and an excellent supporting company, give a striking performance this week of Arthur C. Alston's play, Tennessee's Partner. Miss Purnell has added to her popularity by giving an interesting portrayal of the character Tennessee Kent. Harry Bewley, the clever comedian of the company, scored a hit as Gwiltier Ray. Next week, Dora Thorne.

The regular season at the new National commences next Monday with The Follies of 1907, followed by George M. Cohan with his new play, Fifty Miles from Boston.

The Reliance Theatre opening has been deferred a week, commencing Sept. 23 with Joe Weber's big company in The College Veil in Two Hours, a new title for Hip, Hip, Hurrah!

Clarence D. Jacobson, assistant treasurer of the new National Theatre, has charge of the Academy of Music box office until the opening of the season at the former playhouse.

Luna Park announces the present as the last week of the season.

JOHN T. WARD.

## CINCINNATI

## All Theatres Open Except One—The Forepaugh Company—The Lyric.

(Special to The Mirror.)

CINCINNATI, Sept. 9.—Lew Dockstader began his annual engagement at the Grand last night before an excellent house. The many new features in this year's entertainment were liberally applauded and individual hits were scored by Ned O'Brien, Harry Morse, John King, Peter Detzel, Gus Reed and others. Grace George follows in Divorcée.

The Lyric opened to-night with Henry Woodruff and an excellent company in Brown of Harvard. Although the play was seen here late last season a good sized audience was in attendance to-night and a fine week's business seems assured. Louis Mann follows in The White Hen.

The Forepaugh Company is offering Miss Hobbs as the bill for the second week of the season with Ida Adair in the title-role. The company is giving a delightful rendering of this breezy comedy and is playing to excellent business. Trelawney of the Wells follows.

Murray and Mack in their new piece, The Sunny Side of Broadway, are entertaining large audiences at the Walnut, where their style of performance is particularly well liked.

While the court proceedings have not, as yet, been dismissed, it is understood that an amicable arrangement has been made between the Shuberts and the Heuck's Opera House Company.



the owners of the Lyric, by the terms of which the house will continue to play first class attractions exclusively, and a satisfactory list of attractions for this season has been agreed upon. With the opening of the Lyric to-night every theatre in the city is in line except Robinson's. So far as known that house may remain dark all season. Negotiations have been on for it several times during the last few months but it is understood that all have fallen through. The Four Corners of the Earth which made a most favorable impression at Hensch's when played there last season is again drawing well at that house.

A. H. Woods' production of Chinatown Charlie is this week's bill at the Lyceum.

H. A. SUTTON.

## ST. LOUIS

Joseph Sheehan's Opera Company—Local Stock Begins—Strongheart.

(Special to The Mirror.)

St. Louis, Sept. 9.—The musical comedy, His Honor, the Mayor, appeared at the Century on Sept. 8. The piece has enjoyed prosperous runs in Chicago and New York, and is now on tour for the first time. It proved exceedingly clever in musical numbers, the work of Julian Edwards, and with Harry Kelly in the leading role in drawing well. There are seventy-five persons in the cast. The Heir to the Hoorah, last week's bill, was well received despite the hot weather.

The Man of the Hour began its second and final week at the Olympic on Sept. 8. There were some surprises evoked by its presentation. While the nominal stars, Frances King and Orrin Johnson, have received strong commendation, a minor character played by Harry Hardwood has proved the center of deep interest here. Hardwood as Phelan, the Irish politician, has given such significance to the role that it stands out in bold and admirable relief.

Stella Mayhew, a musical comedy and character comedienne, is winning favor this week at the Columbia. Other features of the programme were Haslam, the dancing marvel; William A. Inman and company in a sketch; Ward and Curran, the Eight Bedouin Arabs, Those Four Girls, singers and dancers; the Ellis-Howell Trio of Acrobats, and Madame Nadig, equilibrist. Minnie Seligman in a sketch was the attraction of last week's bill.

Strongheart, with Edgar Selwyn playing Robert Edson's old role, is holding the boards at the Grand. Mr. Selwyn, an especial favorite because of his excellent rendition of Tony, the vaquero in Arizona, retains his popularity. He is also known here as José in The Pretty Sister of José, produced by Maude Adams. A capable company is supporting him.

The Cowboy Girl is the present bill at the Imperial, succeeding the Rocky Mountain Express. It is replete with musical bits and exciting climaxes. The Mexican scenes are vivid and the costumes very picturesque.

Joseph Sheehan, long identified with Henry W. Savage's company, will head his new operatic company, which comes to St. Louis on Sept. 15 for a four weeks' engagement at the Odeon. One of his managers arrived this week to complete arrangements for the forthcoming engagement. It will be known as the Sheehan Opera company. Rose Vivienne, who sang the leading part in Madam Butterfly, is said to be one of the prima donnas of the new organization.

Vernon J. Stiles, a Missouri tenor, for years identified with the Bostonians, has been engaged to succeed Tenor Sheehan in the role of Pinkerton in the Puccini grand opera, Madam Butterfly. Stiles, who can sing to high E, is regarded as one of the recent operatic finds by Colonel Savage. He was born and educated in Kansas City.

Advanced vaudeville at the Garrick started last week with immediate success and crowded houses have greeted every performance. The matinee bring out large audiences daily, especially women and children. All the acts are new and novel, especially that of Hardeen, the Handcuff King, who introduced some wonderful tricks, and May Ward, with her eight Dresden Dolls. New bills will be introduced each week.

Weber, Henniger and Frankel are giving their new sketch, The Lady and the Lobster, at Madison's Park and making a hit. The season closes Sept. 15.

Thais Magrane is in the title role of a fine old romantic play, Harvest at West End Heights. She plays Brenda with telling effect. Walter McCullough's Sit Nod was also a clever bit of acting. The "Ironmaster" drew good houses last week.

The Family Theatre in East St. Louis began its season this week with advanced vaudeville, including the best acts on the Western circuit. Woodford's trained animals, including trained toads, was the headliner.

Thousands visited the Forest Park Highlands Aug. 31 when the big German Day celebration was held. The gathering was under the auspices of the National German-American Alliance. Cavallo's band is giving pleasing concerts, and Emma Partridge, who sings with it, is one of the attractions of the season.

Helene Bertram closed a successful engagement at The Suburban Sept. 7 in A Scrap of Paper. One of the pleasing features was the appearance of her fifteen-year-old daughter, Rosina Henley, who played a minor role and sang duets after the performance with her mother. Miss Henley is the daughter of the late Ted Henley, the English actor.

The High Jinks Burlesquers is the offering at the Standard in a two-act musical play, Roseland.

The Vanity Fair Extravaganza Company has succeeded the Transatlantics at the Gayety. Doctor Dippy's Sanitarium, is the title of the two-act farce presented.

The theatre at Delmar is closed but the Midway and other attractions will remain open until Sept. 15.

Nellie, the Beautiful Cloak Model, is winning favor at Havlin's. Victory Bateman is one of the stars. The piece tells a story of modern city life.

The Emerald Stock company, a well-known local organization, opened at The Suburban with The Real Robert Emmett, by P. T. Cunningham. The performance is being directed by the author. Colleen Bawn will follow next week. Hugh O'Neill, Blanche Levering and other local artists are appearing in the cast.

## PITTSBURGH

Large Audiences at the Bijou and Alvin—Plenty of Vaudeville—Other Attractions.

(Special to The Mirror.)

Pittsburgh, Sept. 9.—The Land of Nod pleased a large audience at the Nixon to-night, and the prospect is that a large week's business will be done. It is a large spectacular production; the cast is very good, and altogether an attraction of merit. Eddie Foy in The Orchid and Doctander's Minstrels are underlined.

The crowds at the Bijou to-day found sufficient excitement in The Shoemaker to hold their attention. Lew Welch heads an adequate company, and the play is well mounted. Since Nellie Went Away will appear next week.

The Alvin offers a strong attraction. When Knighthood Was in Flower. This beautiful and commodious theatre contained a very large and gratified audience to-night. Anna Day is a captivating Mary Tudor, and has the support of a good company. The play is prettily staged. Bonita in Wine, Women and Song, and Kellar and Thurston follow.

At the Old Cross Roads began its annual engagement before a very large audience at Blaney's Empire to-day. The cast is nearly the same as that of last season, and the scenery is up to the standard. Next week, Harry Clay Blaney in The Boy Detective.

Harry Williams' Academy contained its usual large audience to-day where the bill is the Bohemian Burlesquers.

The Bachelors' Club entertained a large audience at the Gayety to-day, and in the olio are

## ECZEMA ELEVEN YEARS.

Hands Cracked and Bleeding—Three Doctors and Many Remedies Fail. Soon Cured by Cuticura.

"I had eczema on my hands for about eleven years. The hands cracked open in many places and bled. One of my fingers was so bad that the nail came off. I had often heard of cures by the Cuticura Remedies, but had no confidence in them as I had tried so many remedies, and they all had failed to cure me. I had seen three doctors, but got no relief. Finally we got a cake of Cuticura Soap, a box of Cuticura Ointment, and two bottles of Cuticura Resolvent Pills. Of course I keep Cuticura Soap all the time for my hands, but the one cake of Cuticura Soap and half a box of Cuticura Ointment cured them. It is surely a blessing for me to have my hands well; and recommend them to all suffering with eczema. Mrs. Eliza A. Wiley, R. F. D. No. 2, Litchfield, Iowa, Oct. 18, 1906."

Hill and Sylvan, Six Lancashire Lassies, and Hastings and Sheldon. The World Benders come next week.

The Pittsburgh Exposition has Sousa and his Band in the Music Hall, and this famous bandmaster and his musicians rendered two delightful programmes to-day.

Vola's Band continues to be the feature at Luna Park, and this week Beale Gilbert, cornetist, has been added.

If the forepart of Tenneyson's well-known poem, "The Charge of the Light Brigade," was changed from "cannons" to "vaudeville" it would be apropos of the vaudeville situation in this city nowadays. There are at least eight houses offering this class of amusement, ranging from ten cents to a dollar in price, and all seem to be doing business. Harry Davis' The Brand, is of course foremost, giving the very best continuous bills before capacity audiences, and following are the Duquesne, Braun's Auditorium, The Liberty, and several small houses.

Thomas Hodgeman, who is in advance of The Seminary Girl, stopped in the city last week while en route westward, and was greeted by his acquaintances among the theatres.

Florence Gear, who played the principal role in Cupid at Vassar at the Alvin last week, is a very vivacious, comely, and clever young woman, and deserves the praise she won for her admirable work.

## BALTIMORE

A Modern Lady Godiva—Miss Bob White Revived—Ruth.

(Special to The Mirror.)

BALTIMORE, Sept. 9.—Amelia Bingham had a warm reception at Ford's Grand Opera House to-night, when she appeared as Lady Mary Fulton in her new play, A Modern Lady Godiva. Her work is strong and masterful and the rendition delightful. John E. Kellard, W. L. Abington, Frank Hollins, Hugh Cameron, J. Gordon Edwards, Oscar Briggs, Percy Challenger, Joseph Mann, Jane Gordon, Adelaide Wesley and Caroline Newcomb ably supported the star. Owen Wister's The Virginian follows.

Miss Bob White was sung this evening at the Auditorium. It has been several years since it was sung here, and judging from the size of the house to-night it will retain its past reputation as a crowd drawer. Frank Denon was the principal in the cast. Next week, Not Yet, But Soon.

At the Holliday Street Lillian Mortimer is appearing in Bunco in Arizona, an interesting story of Western life, introducing Indians, cowboys and trained bronchos. A Chorus Girl's Luck in New York will follow.

The Academy of Music begins its season on Sept. 16, opening with Fernanda Eliscu in Ruth. Albaugh's will also open on Sept. 16, the attraction being Raffles, the Amateur Cracksmen. Earle Ryder, the new leading man of the George Fawcett Stock company, will portray the character made famous by Mr. Belieu.

The Life of an Actress is playing at Blaney's, and will be followed by Canning, the jail breaker. In From Sing Sing to Liberty.

## MATTERS OF FACT.

Florence Wragland is making a success of the character role of Hannah Rutherford, in Confessions of a Wife.

H. E. Humphrey has just closed second season with Burke-Barry stock, introducing Indians, cowboys and trained bronchos. A Chorus Girl's Luck in New York will follow.

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Barry's New Orleans stock, as leading heavy, and will remain North.

Miss I. M. Cohen, 629 Sixth Avenue, has just received a full line of evening costumes, wraps, etc., slightly used, which she will sell at very low prices.

Edward R. Salter notifies local managers that he will prosecute any one permitting a performance of his Western play, The Train Robbers, without his written permission. Some repertoire companies have been doing the play.

Bookings made with former lessees, Dorothy and Ryan, of the Grand Opera House, Canadaigua, N. Y., will stand if managers will communicate with F. H. Leuchter, the new lessee, care National Theatre, Rochester, N. Y.

V. De Lacer, 50 Hartlett Street, Roxbury, Mass., is at liberty for character man in dramatic or musical production.

Advertisements in this column are taken at special rates for the accommodation of local theatre managers wishing by publicity to keep their houses before company managers. Charge \$1.75 per agent line for thirteen times. Four lines smallest space taken.

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The grandest literary treat since the Gaelic revival. Boston Pilot. In Celtic lyrics, historical accuracy, faithfulness of scenery, true characterization of noble marvellous. Irish World. Napoleon called Mr. O'Neill the Banish of the Irish. O'Donachy has presented to the world a Drama that will be handed down to posterity. Gaelic American. Opinions of 12 managers, 10 said great, 2 possibilities wonderful! Mrs. DeMille, Author representative. Has been repeatedly called Scotland's successor and the greatest living Irish singer. Dramatic Mirror. Vocal Culture indefinitely. Original instructor of Miss Frances Starr, Rose of the Rancho. Terms \$40.00 per quarter. Studio 303 West 42d St. New York.

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the president and general manager, and the co. is to be known as the **Banking Association Co.**  
 The first season of the co. was made up of several seasons ago, and a meeting of the co. was held at 2, when two propositions to relieve the financial difficulty of the co. were made. The first was to make a stock issue of \$100,000, and the second was to make a stock issue of \$200,000. The first proposition was rejected, and the second was accepted. The co. is now in a position to make a stock issue of \$200,000, and it is expected that the co. will be able to make a stock issue of \$200,000 in the near future.

**PORTLAND, ORE.**

**The Season in Full Swing—Stock Season at the Baker—Notes.**

The theatrical season at the Baker opened Aug. 22, when Mrs. Kendall appeared in *Swiss*. Since then there has been a week of darkness, and the season has been a complete failure. The season at the Baker is now in full swing, and the stock season is now in full swing. The season at the Baker is now in full swing, and the stock season is now in full swing. The season at the Baker is now in full swing, and the stock season is now in full swing.

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**DENVER.**

**The Admirable Criticism—Opera at Manhattan Beach—Notes.**

The week of Aug. 25 marked the closing of the summer season at the Baker. The season at the Baker is now in full swing, and the stock season is now in full swing. The season at the Baker is now in full swing, and the stock season is now in full swing. The season at the Baker is now in full swing, and the stock season is now in full swing.

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**JERSEY CITY.**

**The Maxima Man to Open New Majestic Theatre—Big Business at Academy.**

The holiday business was the blindest seen here in many seasons. All the local houses were sold out before the evening performances began. The season at the Baker is now in full swing, and the stock season is now in full swing. The season at the Baker is now in full swing, and the stock season is now in full swing.

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**MONTREAL.**

**Grace Cameron in Little Dolly Dimples—Theodore Melodrama.**

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**TORONTO.**

**The Top of the World Produced—Piff! Paff! Puff!—Notes.**

The Land of Nod was the attraction at the Princess 2-7, following the theatre's policy of providing extravaganzas for the exhibition crowds. The show is bright and tuneful. It is obvious that some of the performers are new to their work, having been introduced. The show is bright and tuneful. It is obvious that some of the performers are new to their work, having been introduced.

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**LOS ANGELES.**

**Her Own Way—Daniel Frawley—The San Francisco Company Notes.**

In the charming production of *Her Own Way* given at the Palace Aug. 12-18 Grace Stoddard, the new leading woman, convinced her audience quite thoroughly as to her commensurate grace and delicate beauty. The production is a notable one. The production is a notable one. The production is a notable one.

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**SPRINGFIELD, MASS.**

**Frank O'Brien of the Ham Tree Company Injured—The Spell Delayed.**

Labour Day saw the opening of the regular season at the three leading houses. The Ham Tree Company, which has been in the city for some time, is now in full swing. The Ham Tree Company is now in full swing. The Ham Tree Company is now in full swing.

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**MINNEAPOLIS.**

**The Annual Fair Starts the Season—Checkers Notes.**

Minnesota State Fair week is invariably the signal for the season's beginning of theatrical activity here. The week of 2 is following tradition, and both townspeople and visitors are being seen at the fair. The season at the Baker is now in full swing, and the stock season is now in full swing.

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**NEWARK.**

**Final Week of the Aborn Company—Melodrama Notes.**

The Newark Theatre opened for the season 9, with *Forty-Five* at the Broadway, and has been a success. The season at the Baker is now in full swing, and the stock season is now in full swing. The season at the Baker is now in full swing, and the stock season is now in full swing.

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**SALT LAKE CITY.**

**The Bishop's Carriage Draws Well—Vaudeville Notes.**

The Salt Lake Theatre opened its newly painted doors Aug. 26 and cladded its patrons by the most cheerful and appearance of its interior decorations. The beautiful ceiling and painted decorations twenty years ago by W. C. Morris, on being cleaned, proved to be as bright and good as the day it was finished. The season at the Baker is now in full swing, and the stock season is now in full swing.

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**DATES AHEAD**

Amateurs and agents of touring companies and corporations should send their dates ahead to the New York Dramatic Mirror, 100 Broadway, New York City, Sept. 14, 1907.

**DRAMATIC COMPANIES.**

**A CHILD OF THE REGIMENT** (Chas. E. Blancy Amuse. Co., mgrs.): Washington, D. C., Sept. 9-14. Philadelphia, Pa., Sept. 15-21. New York City, Sept. 22-28. **A CHORUS GIRL'S LUCK IN NEW YORK** (Al. H. Woods, mgr.): New York City, Sept. 9-11. Wilmington, Del., Sept. 12-14. Baltimore, Md., Sept. 15-17. **A DESPERATE CHANCE** (Wm. C. Connor, mgr.): Utica, N. Y., Sept. 10, Gloversville, N. J., Sept. 17, Long Island City, N. Y., Sept. 18, Corning, N. Y., Sept. 19. **A DESPERATE CHANCE** (Western): John C. Patrick, mgr.: Orono, Mich., Sept. 12, St. Johns, La., Sept. 13, Boston Harbor, Mass., Sept. 14, Bath, Me., Sept. 15, New Bedford, Mass., Sept. 16, Plymouth, Mass., Sept. 17. **A GIRL OF THE STREETS** (Monroe, La., Sept. 10, Jackson, Miss., Sept. 11, Natchez, Miss., Sept. 12, Baton Rouge, La., Sept. 13, Alexandria, La., Sept. 14, Lafayette, La., Sept. 15, New Orleans, La., Sept. 16, Orange, Tex., Sept. 17, Beaumont, Tex., Sept. 18, Fort Worth, Tex., Sept. 19. **A GOOD FELLOW** (Joe Hirschfeld, mgr.): Butler, Pa., Sept. 10, Youngstown, O., Sept. 11, Alliance, N. Y., Sept. 12, Canton, N. Y., Sept. 13, Kalamazoo, Mich., Sept. 14, Kalamazoo, Mich., Sept. 15, Kalamazoo, Mich., Sept. 16, Kalamazoo, Mich., Sept. 17, Kalamazoo, Mich., Sept. 18, Kalamazoo, Mich., Sept. 19. **A MILLIONAIRE TRAMP** (Fred J. Hayes, mgr.): Kalamazoo, Mich., Sept. 16, Milan, Ill., Sept. 17, Modesto, Ill., Sept. 18, Berwyn, Ill., Sept. 19, Chicago, Ill., Sept. 20. **A MISSOURI BOY** (Stellman Amuse. Co., mgrs.): Springfield, Ill., Sept. 7-12, Decatur, Ill., Sept. 13, St. Louis, Mo., Sept. 14, St. Louis, Mo., Sept. 15, St. Louis, Mo., Sept. 16, St. Louis, Mo., Sept. 17, St. Louis, Mo., Sept. 18, St. Louis, Mo., Sept. 19. **A PAIR OF COUNTRY KIDS** (Eastern): Jay Smith, mgr.: Ada, O., Sept. 10, Carey, Ill., Sept. 11, W. Baltimore, Md., Sept. 12, Lima, Pa., Sept. 13, Van Wert, Ohio, Sept. 14, Napoleon, Ohio, Sept. 15, Napoleon, Ohio, Sept. 16, Napoleon, Ohio, Sept. 17, Napoleon, Ohio, Sept. 18, Napoleon, Ohio, Sept. 19. **A POOR RELATION** (Wm. C. Connor, mgr.): St. Paul, Minn., Sept. 10, St. Paul, Minn., Sept. 11, St. Paul, Minn., Sept. 12, St. Paul, Minn., Sept. 13, St. Paul, Minn., Sept. 14, St. Paul, Minn., Sept. 15, St. Paul, Minn., Sept. 16, St. Paul, Minn., Sept. 17, St. Paul, Minn., Sept. 18, St. Paul, Minn., Sept. 19. **A ROYAL SLAVE** (Eastern): Clarence Bennett Co., Inc., mgrs.: Rushville, Ind., Sept. 10, Rushville, Ind., Sept. 11, Rushville, Ind., Sept. 12, Rushville, Ind., Sept. 13, Rushville, Ind., Sept. 14, Rushville, Ind., Sept. 15, Rushville, Ind., Sept. 16, Rushville, Ind., Sept. 17, Rushville, Ind., Sept. 18, Rushville, Ind., Sept. 19. **A ROYAL SLAVE** (Coast): Clarence Bennett Co., Inc., mgrs.: Ortonville, Minn., Sept. 10, Ortonville, Minn., Sept. 11, Ortonville, Minn., Sept. 12, Ortonville, Minn., Sept. 13, Ortonville, Minn., Sept. 14, Ortonville, Minn., Sept. 15, Ortonville, Minn., Sept. 16, Ortonville, Minn., Sept. 17, Ortonville, Minn., Sept. 18, Ortonville, Minn., Sept. 19. **A THOROUGHGOOD TRAMP** (C. H. Walters, mgr.): Davenport, Ia., Sept. 10, Rock Island, Ill., Sept. 11, Rock Island, Ill., Sept. 12, Rock Island, Ill., Sept. 13, Rock Island, Ill., Sept. 14, Rock Island, Ill., Sept. 15, Rock Island, Ill., Sept. 16, Rock Island, Ill., Sept. 17, Rock Island, Ill., Sept. 18, Rock Island, Ill., Sept. 19. **A WIFE'S SECRET** (Spencer and Aborn, mgrs.): Brainerd, Minn., Sept. 10, Crookston, Minn., Sept. 11, Fargo, N. D., Sept. 12, Fargo, N. D., Sept. 13, Fargo, N. D., Sept. 14, Fargo, N. D., Sept. 15, Fargo, N. D., Sept. 16, Fargo, N. D., Sept. 17, Fargo, N. D., Sept. 18, Fargo, N. D., Sept. 19. **THE SINGING GIRL** (A. J. Spencer, mgr.): Birmingham, Ala., Sept. 9-14, Montgomery, Ala., Sept. 15-21, Selma, Ala., Sept. 22-28, Vicksburg, Miss., Sept. 29-30, Greenville, S. C., Sept. 31. **THE YOUNG CRUISE** (H. L. Lawrence, mgr.): Sioux City, Ia., Sept. 10, Omaha, Neb., Sept. 11, Lincoln, Neb., Sept. 12, Council Bluffs, Ia., Sept. 13, Shenandoah, Ia., Sept. 14, Joseph, Mo., Sept. 15, Hannibal, Mo., Sept. 16, Holton, Mo., Sept. 17, Chicago, Ill., Sept. 18, Chicago, Ill., Sept. 19. **AS TOLD IN THE HILLS** (W. Macmillan and Greer, mgrs.): Antioch, Wis., Sept. 10, Oconto, Wis., Sept. 11, Bay 12, Chilton, Wis., Sept. 12, Manitowish, Wis., Sept. 13, Wausau, Wis., Sept. 14, Grand Rapids, Wis., Sept. 15, Chipewa Falls, Wis., Sept. 16, Winona, Minn., Sept. 17. **AT CHIFFLE CREEK** (Eastern): E. J. Carpenter, mgr.: Harry A. Murray, mgr.: Erie, Pa., Sept. 9-11, Cincinnati, O., Sept. 12. **AT THE OLD CROSS ROADS** (Arthur C. Alston, mgr.): Pittsburgh, Pa., Sept. 9-14, Akron, O., Sept. 15, Youngstown, O., Sept. 16. **AT YALE** (O. A. Jules Murray, mgr.): Waterbury, Conn., Sept. 12, 14, Boston, Mass., Sept. 15-21. **BEDFORD'S BOYS** (W. C. Connor, mgr.): Sept. 15-21. **BREKID AND AFTER** (Waggoner and Kemper, mgrs.): Youngstown, O., Sept. 10, Mansfield, Ill., Sept. 11, Dayton, Ill., Sept. 12, Detroit, Mich., Sept. 13, Jackson, Mich., Sept. 14, Grand Rapids, Mich., Sept. 15, Kalamazoo, Mich., Sept. 16, Springfield, Mass., Sept. 17, Springfield, Mass., Sept. 18, Springfield, Mass., Sept. 19. **BIG HEARTED JIM** (Harry J. Jackson, mgr.): Lincoln, Neb., Sept. 10, Lincoln, Neb., Sept. 11, Lincoln, Neb., Sept. 12, Lincoln, Neb., Sept. 13, Lincoln, Neb., Sept. 14, Lincoln, Neb., Sept. 15, Lincoln, Neb., Sept. 16, Lincoln, Neb., Sept. 17, Lincoln, Neb., Sept. 18, Lincoln, Neb., Sept. 19. **BILLY THE KID** (Western): LeRoy E. Sumner, mgr.: Edwin H. Neill, mgr.: Franklin, Pa., Sept. 10, E. Liverpool, O., Sept. 11, Rochester, Pa., Sept. 12, Beaver Falls, Pa., Sept. 13, Washington, Pa., Sept. 14, Conemaugh, Pa., Sept. 15, New Kensington, Pa., Sept. 16, Brookville, N. Y., Sept. 17. **BROKEN HEARTS** (Edward A. Tuttle, mgr.): Rutland, Vt., Sept. 9-11, Ticonderoga, N. Y., Sept. 12, Schuylerville, N. Y., Sept. 13, Providence, R. I., Sept. 14, Fall River, Mass., Sept. 15, Brockton, Mass., Sept. 16, Lawrence, Mass., Sept. 17, Salem, Mass., Sept. 18, Lowell, Mass., Sept. 19. **BURKE** (Edwin George Corte, mgr.): Elton, N. Y., Sept. 10, Rome, N. Y., Sept. 11, Newburgh, N. Y., Sept. 12, Canandaigua, N. Y., Sept. 13, Medina, N. Y., Sept. 14, Fredonia, N. Y., Sept. 15, Buffalo, N. Y., Sept. 16, Buffalo, N. Y., Sept. 17, Buffalo, N. Y., Sept. 18, Buffalo, N. Y., Sept. 19. **CAT AND THE FIDDLE** (Chicago, Ill., Sept. 1-14. **CHINA TOWN CHARLIE** (Al. H. Woods, mgr.): Cincinnati, O., Sept. 9-14, Chicago, Ill., Sept. 15-21. **CONVICT 999** (Al. H. Woods, mgr.): Newark, N. J., Sept. 9-14, Buffalo, N. Y., Sept. 15-21. **CORRETT, JAMES J.** (Cincinnati Bros. Amuse. Co., mgrs.): Ashbury Park, N. J., Sept. 14, New Haven, Conn., Sept. 15, Hartford, Conn., Sept. 16, New Haven, Conn., Sept. 17, Hartford, Conn., Sept. 18, New Haven, Conn., Sept. 19, Hartford, Conn., Sept. 20. **CUNNING, THE JAIL BREAKER** (Chas. E. Blancy Amuse. Co., mgrs.): Trenton, N. J., Sept. 9-11, Chester, Pa., Sept. 12-14, Baltimore, Md., Sept. 15-17. **CUPID AT VANDERBILT** (Wm. C. Connor, mgr.): New York City, Sept. 9-14, Hamilton, N. Y., Sept. 15-17, Niagara Falls, N. Y., Sept. 18, Buffalo, N. Y., Sept. 19, Albany, N. Y., Sept. 20, New York City, Sept. 21. **DANIEL BOONE ON THE TRAIL** (Harry Feltus, mgr.): Lexington, Ky., Sept. 10, Newburgh, N. Y., Sept. 11, Newburgh, N. Y., Sept. 12, Newburgh, N. Y., Sept. 13, Newburgh, N. Y., Sept. 14, Newburgh, N. Y., Sept. 15, Newburgh, N. Y., Sept. 16, Newburgh, N. Y., Sept. 17, Newburgh, N. Y., Sept. 18, Newburgh, N. Y., Sept. 19. **DAVID CORSON** (Harry Feltus, mgr.): Newburgh, N. Y., Sept. 10, Newburgh, N. Y., Sept. 11, Newburgh, N. Y., Sept. 12, Newburgh, N. Y., Sept. 13, Newburgh, N. Y., Sept. 14, Newburgh, N. Y., Sept. 15, Newburgh, N. Y., Sept. 16, Newburgh, N. Y., Sept. 17, Newburgh, N. Y., Sept. 18, Newburgh, N. Y., Sept. 19. **DON BROWN** (Joseph Thonet, mgr.): Morristown, N. J., Sept. 11, Summit, N. J., Sept. 12, Dover, N. J., Sept. 13, Fall River, Mass., Sept. 14, Bridgeport, Conn., Sept. 15, Fall River, Mass., Sept. 16, Bridgeport, Conn., Sept. 17, Fall River, Mass., Sept. 18, Bridgeport, Conn., Sept. 19. **DOONE ALLEN** (Goss, mgr.): Newburgh, N. Y., Sept. 10, Newburgh, N. Y., Sept. 11, Newburgh, N. Y., Sept. 12, Newburgh, N. Y., Sept. 13, Newburgh, N. Y., Sept. 14, Newburgh, N. Y., Sept. 15, Newburgh, N. Y., Sept. 16, Newburgh, N. Y., Sept. 17, Newburgh, N. Y., Sept. 18, Newburgh, N. Y., Sept. 19. **FAUST** (Olga Verne White, mgr.): Galt, Ont., Sept. 10, Brantford, Ont., Sept. 11, Chatham, Ont., Sept. 12, Petrolia, Ont., Sept. 13, Galt, Ont., Sept. 14. **FLANNAGAN** (East): Charleston, Ill., Sept. 10, Mattoon, Ill., Sept. 11, Champaign, Ill., Sept. 12, Lincoln, Ill., Sept. 13, Springfield, Ill., Sept. 14, Alton, Ill., Sept. 15, Collinsville, Ill., Sept. 16, E. St. Louis, Ill., Sept. 17. **FLANNAGAN** (West): Sarnia, Mich., Sept. 10, Sarnia, Mich., Sept. 11, Sarnia, Mich., Sept. 12, Sarnia, Mich., Sept. 13, Sarnia, Mich., Sept. 14, Sarnia, Mich., Sept. 15, Sarnia, Mich., Sept. 16, Sarnia, Mich., Sept. 17, Sarnia, Mich., Sept. 18, Sarnia, Mich., Sept. 19. **FLANNAGAN** (Wm. C. Connor, mgr.): Sturgeon Bay, Wis., Sept. 10, Kaukauna, Wis., Sept. 11, Appleton, Wis., Sept. 12, Neenah, Wis., Sept. 13, Fond du Lac, Wis., Sept. 14, Two Rivers, Wis., Sept. 15, Manitowish, Wis., Sept. 16. **FOUR MOTHER'S SAKES** (Eastern): Oxford, Mich., Sept. 10, Vassar, N. Y., Sept. 11, Bellevue, N. Y., Sept. 12, Pleasant 10, Belling 17, St. John 18, Greenville 19, Marshall 20, Coldwater 21. **FOUR MOTHER'S SAKES** (Western): Geo. B. Andrews, mgr.: Newburgh, N. Y., Sept. 10, Newburgh, N. Y., Sept. 11, Newburgh, N. Y., Sept. 12, Newburgh, N. Y., Sept. 13, Newburgh, N. Y., Sept. 14, Newburgh, N. Y., Sept. 15, Newburgh, N. Y., Sept. 16, Newburgh, N. Y., Sept. 17, Newburgh, N. Y., Sept. 18, Newburgh, N. Y., Sept. 19. **GALLATIN, ALBION** (Plained, N. J., Sept. 10, Paterson, N. J., Sept. 11, Paterson, N. J., Sept. 12, Paterson, N. J., Sept. 13, Paterson, N. J., Sept. 14, Paterson, N. J., Sept. 15, Paterson, N. J., Sept. 16, Paterson, N. J., Sept. 17, Paterson, N. J., Sept. 18, Paterson, N. J., Sept. 19. **GILMORE, PAUL** (Murray, mgr.): Newburgh, N. Y., Sept. 10, Newburgh, N. Y., Sept. 11, Newburgh, N. Y., Sept. 12, Newburgh, N. Y., Sept. 13, Newburgh, N. Y., Sept. 14, Newburgh, N. Y., Sept. 15, Newburgh, N. Y., Sept. 16, Newburgh, N. Y., Sept. 17, Newburgh, N. Y., Sept. 18, Newburgh, N. Y., Sept. 19. **HARRIS, VIRGINIA** (New York City Sept. 2-4. **HEART OF CHICAGO** (Princeton, Ill., Sept. 10, Kewanee, Ill., Sept. 11, Galesburg, Ill., Sept. 12, Rock Island, Ill., Sept. 13, Davenport, Ill., Sept. 14, Muscatine, Ill., Sept. 15, Burlington, Ill., Sept. 16, Peoria, Ill., Sept. 17, Quincy, Ill., Sept. 18, Macomb, Ill., Sept. 19. **HIS LAST DOLLAR** (Stair and Nicolai, mgrs.): Louisville, Ky., Sept. 9-14, Cincinnati, O., Sept. 15-21. **HIS TERRIBLE SECRET** (Stair and Nicolai, mgrs.): Co. mgrs.: New York City, Sept. 9-14, New York City, Sept. 15-21. **HOLLAND, MILDRED** (Stair and Nicolai, mgrs.): Bennington, Vt., Sept. 11, Rutland, Vt., Sept. 12, Bennington, Vt., Sept. 13, Rutland, Vt., Sept. 14, Bennington, Vt., Sept. 15, Rutland, Vt., Sept. 16, Bennington, Vt., Sept. 17, Rutland, Vt., Sept. 18, Bennington, Vt., Sept. 19, Rutland, Vt., Sept. 20. **HOOSIER GIRL** (Gus. Conant, mgr.): Evansville, Ind., Sept. 10, New Philadelphia, Ind., Sept. 11, Brownsville, Pa., Sept. 12, Monaca, Ind., Sept. 13, Uniontown, Pa., Sept. 14, Erie, Pa., Sept. 15, Grafton, Pa., Sept. 16, Washington, Pa., Sept. 17, Clarion, Pa., Sept. 18. **HORTIZ, JOE** (Geo. H. Nicolai and Wm. W. Miller, mgrs.): Wheeling, W. Va., Sept. 9-11, Zanesville, O., Sept. 12, Springfield, Ill., Sept. 13, Zanesville, Ky., Sept. 14. **HUMAN HEARTS** (Wm. Franklin Riley, mgr.): Lexington, Mich., Sept. 10, Mt. Pleasant 11, Big Rapids 12, Traverse City 13, St. Ignace 14, Cheboygan 15, Monticourt 17, Marquette 18, Ishpeming 19, Hancock 20, Calumet 21. **HUMAN HEARTS** (Geo. McKever, mgr.): Staunton, Va., Sept. 10, Clifton Forge 11, Covington 12, Roanoke 13, Bluefield 14. **JANE CORCORAN** (Arthur C. Alston, prop. and mgr.): New Castle, Pa., Sept. 10, Norfolk, O., Sept. 11, Dedare 12, Marion, Ind., Sept. 14, Bluffton 16, Hunting ton 17, Wabash 18, Kokomo 19, Elwood 20, Tipton 21. **JERRY FROM KERRY** (Patton and Fletcher, mgrs.): Cardington, O., Sept. 10, Crestline 11, Chicago 12, Medina 13, Wellington 16, Lodi 17, Millersburg 19, Canal Fulton 20. **JESSE LEFT THE VILLAGE** (Montreal, Can., Sept. 9-14, Hamilton 15-21. **KENDALL, EZRA** (Yakima, Wash., Sept. 10, Spokane 11, 12, Coeur d'Alene, Ida., Sept. 13, Wallace 14, Missoula, Mont., Sept. 15, Butte 17, 18, Great Falls 19, Helena 20. **KIDNAPPED FOR REVENGE** (Chas. E. Blancy Amuse. Co., mgrs.): Philadelphia, Pa., Sept. 9-14. **KING CASEY** (Stair and Nicolai, mgrs.): Detroit, Mich., Sept. 9-14, Toledo, O., Sept. 15-18, Fremont 19, Lima 20, Springfield 21. **LENA RIVERS** (Burton Nixon, mgr.): Nashville, Tenn., Sept. 9-14, Atlanta, Ga., Sept. 15-21. **LORIMER, WRIGHT** (Shipman-McKinnon, mgrs.): Hartford, Conn., Sept. 10, Springfield, Mass., Sept. 11, Worcester 12, Waltham 13, Lowell 14, Andover 15, Chelsea 16, Lynn 17, Boston 18, New Bedford 19, Fall River 20, Taunton 21. **LOST IN NEW YORK** (J. N. Brown, mgr.): Denver, Colo., Sept. 8-15. **LOTTIE, THE POOR SALESLADY** (Chas. E. Blancy Amuse. Co., mgrs.): Newark, N. J., Sept. 9-14, New York City, Sept. 15-21. **MA'S NEW HUSBAND** (Scott and Raynor, mgrs.): Manistee, Mich., Sept. 10, Cadillac 11, Traverse City 12, East Jordan 13, Marquette 14, Sault Ste. Marie 15, Marquette 16, Sault Ste. Marie 17, Marquette 18, Sault Ste. Marie 19, Marquette 20, Sault Ste. Marie 21. **MACK ANDREW** (W. M. Wilkinson, mgr.): Sydney, N. S. W., Sept. 2-20. **MONTANA** (Hopp Hedley, mgr.): Chambersburg, Pa., Sept. 10, Harrisburg, Pa., Sept. 11, York, Pa., Sept. 12, Middletown 13, Lebanon 14, Harrisburg 15, Williamsport 17, Corning, N. Y., Sept. 18, Hammondsport 19, Binghamton 20, Norwich 21. **MORTIMER, LILLIAN** (J. L. Verone, mgr.): Baltimore, Md., Sept. 9-14, Washington, D. C., Sept. 15-21. **MY DIXIE GIRL** (Brian Darley, mgr.): Burlington, Ia., Sept. 10, Monmouth, Ill., Sept. 11, Davenport, Ia., Sept. 12, Rock Island, Ill., Sept. 13, Mendota, Ill., Sept. 14, Marshalltown 17, Webster City 18, Ft. Dodge 19. **NARELLE, MARIE** (Ernest and Frederic Shipman, mgrs.): Christchurch, New Zealand—Indefinite. **NARNOVA, MMR.** (New York City Sept. 4—Indefinite. **NELLIE, THE BEAUTIFUL CLOAK MODEL** (Al. H. Woods, mgr.): St. Louis, Mo., Sept. 8-14, Kansas City 15-21. **NEVER TOO LATE TO MEND** (Spencer and Aborn, mgrs.): Toronto, Can., Sept. 9-14, Montreal 15-21. **NEVILLE, MARGARET** (Scott and Raynor, mgrs.): Denison, Tex., Sept. 10, Sherman 11, Galveston 12, Dallas 14, McKinney 15, Terrell 16, Euless 17, Corsicana 18, Hillsboro 20, Mexia 21. **NEWMAN, JOSEPH** (Oscar Best, mgr.): Paganu Springs, Colo., Sept. 10, Antiochia 11, Alamosa 12, Monte Vista 13, Creede 14, La Veta 15, Walsburg 16, Trinidad 18, 19, Leadville 20, Leadville 21. **NEW YORK DAY BY DAY** (Clinton, N. J., Sept. 10, Easton 11, Sayreville 12, Coatesville 13, West Chester 20, Pottstown 21. **NO MOTHER TO GUIDE HER** (Robt. J. Ward, mgr.): Austin, Tex., Sept. 10, Taylor 11, Temple 12, Waco 13, Marlin 14. **NOT YET, BUT SOON** (Stair and Nicolai, mgrs.): Waterbury, Conn., Sept. 10, Bridgeport 11, Plainfield, N. J., Sept. 12, Trenton 13, 14, Baltimore, Md., Sept. 15-21. **O'HARA, PIRKE** (Chas. E. Blancy Amuse. Co., mgrs.): Philadelphia, Pa., Sept. 9-21. **OLD ARKANSAW** (Eastern): L. A. Edwards, mgr.: Nashville, Ill., Sept. 10, Greenville 12, Toledo 13, Charleston 14, Kansas 16, Paris 17, Marshall 18, Sullivan 19, Newman 21. **OLD ARKANSAW** (Western): O. W. Rickel, mgr.: Marceline, Mo., Sept. 10, Chicago 11, Chicago 12, Chicago 13, Chicago 14, Chicago 15, Chicago 16, Chicago 17, Chicago 18, Chicago 19, Chicago 20, Chicago 21. **OUR NEW MINISTER** (Elwood, Ind., Sept. 10, Peru 11, Marion 12, Kokomo 13, Ellettsburg 14, Leavenworth 15, Leavenworth 16, Leavenworth 17, Leavenworth 18, Leavenworth 19, Leavenworth 20, Leavenworth 21. **PARTED ON HER BRIDAL TOUR** (Chas. E. Blancy Amuse. Co., mgrs.): Cleveland, O., Sept. 9-14, Youngstown 15-18, Akron 19-21. **PATTON, W. B. J.** (W. B. J. Patton, mgr.): Aurora, Ill., Sept. 14, Elmhurst 15, Kankakee 16, 17, Rockford 18, Danville 19. **RAFFERTY'S PLANTATION** (Fred C. Thomas, mgr.): So. Bend, Ind., Sept. 10, Elkhart 11, La Porte 12, Napoleon 13, Hammond 14, Chicago 15, Chicago 16, Chicago 17, Chicago 18, Chicago 19, Chicago 20, Chicago 21. **SHADOWS ON THE HEARTH** (Arthur C. Alston, prop.): Paterson, N. J., Sept. 9-11, Bayonne 12-14, Hoboken 15-18, Trenton 19-21. **SHADOWED BY TREES** (Wm. F. Mann, owner): Clarence Burdick, mgr.: West. Ill., Sept. 10, 11, So. Chicago 12-14, Dayton, O., Sept. 15-1



YANKEE BROSSET (El. M. Frazee, mgr.):  
Leavenworth, Kan., Sept. 10. St. Joseph, Mo., 11.  
Des Moines, Ia., 12. Knoxville, 13. Burlington, 14.  
Wash. D. C., 15. Washington, 16. Cedar Rapids  
17. Marshalltown 18. Omaha, Neb., 19-21.  
TOP OF THE WORLD: Buffalo, N. Y., Sept. 9-11.  
Rochester 12. New York city 16-Indefinite.  
TWO MENY TRAMPS (Mickey and Cotto, mgrs.):  
Wash. D. C., Sept. 11. Fairbanks 12. Bell Rapids  
13. Sioux Falls 14. Minot 15. Lamar, Ia., 16.  
Wayne, Neb., 17. Norfolk 18. Columbus 19. Schuyler  
20. Blair 21.  
VIA THE MORG OPERA: New York city, Aug. 31-  
Indefinite.  
ZINN'S BURGLAR COMEDY: Boise, Ida., July 3-  
Indefinite.

**MINSTRELS.**

ALLEN'S UNITED MINSTRELS (Geo. W. Quino,  
mgr.): Fayetteville, Ark., Sept. 1th.  
BARLOW AND WILSON'S (Lawrence Barlow, mgr.):  
Corvallis, Va., Sept. 10. Hot Springs 11. Lewis-  
burg, W. Va., 12.  
BERNARD BROS.' CHECKERBOARD MINSTRELS  
(B. B. Ferner, mgr.): King City, Cal., Sept. 10.  
San Jose, Cal., 11. Santa Clara 12. Santa Ana,  
13. Ventura 14. Oxnard 15. San Pedro 16. Long  
Beach 17.  
COBURN'S, J. A. GREATER MINSTRELS (J. A.  
Coburn, mgr.): Somerset, Ky., Sept. 19. Harrison,  
Tenn., 11. Salem, 12. Baltimore, Md., 13. Ade-  
ville, N. C., 15. Gastonia 16. Concord 19. Galap-  
olis 20. Rock Hill, S. C., 21.  
DANDY DIXIE MINSTRELS (Vouchei and Nolan,  
propa.; John J. Nolan, mgr.): Port Arthur, Tex.,  
Sept. 13. Houston 14. Dallas 15. Modford 16. Thebo-  
dine 17. Houston 14. New Orleans 15-21.  
DONNELLY AND HATFIELD'S MINSTRELS: Hills-  
boro, O., Sept. 10. Chillicothe 11. Wellston 12.  
Glossier 13. Athens 14. Parkersburg, W. Va., 16.  
St. George 17. Steelville 18. Toronto, O., 19. Wells-  
ville 20. Salem 21.  
FIELD'S, AL. G. (Doc Quigley, mgr.): Lynchburg,  
Va., Sept. 10. Richmond 11. Petersburg 12. Norfolk  
13. 14. Wilmington, N. C., 16. Columbia, S. C., 17.  
Charleston, N. C., 18. Greenville, S. C., 19. Atlanta,  
Ga., 20. 21.  
LA HARRE BROS.: Camden, Me., Sept. 10. Belfast  
11. Bangor 12. Bar Harbor 13. Ellsworth 14.  
REARDAW AND FRINGLES MINSTRELS: Eugene,  
Ore., Sept. 10. Kalamazoo 11. Modford 12. Ashland  
13. Yreka, Cal., 14. Sioux 15. Dunsmuir 17. Red-  
ding 18. Chico 19. Gridley 20. Oroville 21.  
VOGEL'S (John W. Vogel, mgr.): Cambridge, O., Sept.  
10. Marietta 13. Parkersburg, W. Va., 12. Charle-  
stown, O., 14. Fairport 15.  
WEST'S MINSTRELS (Stanford R. Rickey, mgr.):  
Rapid City, S. D., Sept. 10. Deadwood 11. Lead 12.  
Crawford, Neb., 13. Alliance 14.

**VARIETIES.**

AMERICANS (T. H. McCreary, mgr.): New York city  
Sept. 2-14.  
BIG-BEQUESS STOCK: Philadelphia, Pa., June  
17-Indefinite.  
BOHEMIANS (Barney Gilard, mgr.): Pittsburgh, Pa.,  
Sept. 2-14.  
BOSTON BELLES (G. A. Batchelor, mgr.): Kansas  
City, Mo., Sept. 2-14.  
BOWERY BURLSQUERS (Hurtig and Seamon,  
mgrs.): Pittsburgh, Pa., Sept. 2-14.  
BROADWAY GAIETY GIRLS (James H. Curtin,  
mgr.): Louisville, Ky., Sept. 2-14.  
CAMPBELL'S (Campbell & Jacobson, mgrs.): Scranton, Pa.,  
Sept. 9-11. Reading 12-14.  
CHAMPAÑE GIRLS (Phil Fisher, mgr.): Kansas Ci-  
ty, Mo., Sept. 2-14.  
CHERRY BLOSSOMS (Will A. Pyne, mgr.): Clevel-  
and, O., Sept. 2-14.  
CITY SPORTS (Phil Sheridan, mgr.): Chicago, Ill.,  
Sept. 2-14.  
CRACKER JACK (Robt. Manchester, mgr.): Roches-  
ter, N. Y., Sept. 2-14. Albany 16-18. Holyoke,  
Mass., 19-21.  
DEVEN'S, SAM J. L. Simonds, mgr.): Philadelphi-  
a, Pa., Sept. 2-14.  
DREAMLAND BURLSQUERS (Bert Kendrick,  
mgr.): Philadelphia, Pa., Sept. 2-14.  
EMERALD BURLSQUERS (J. Penney, mgr.): Chi-  
cago, Ill., Sept. 2-14.  
GAY MASQUERADES (Robt. Manchester, mgr.):  
Brooklyn, N. Y., Sept. 2-21.  
GAY MORNING GLORIES (Weber and Bush, mgrs.):  
Newfield, Mass., Sept. 9-11. Albany, N. Y., 12-14.  
HIGH JINKS (Robt. Mills, mgr.): St. Louis, Mo.,  
Sept. 2-14.  
HIGH SCHOOL GIRLS (T. W. Dickinson, mgr.): Bal-  
timore, Md., Sept. 2-14.  
HILL BORE, ENGLISH FOLLY (Rike and Barton,  
mgrs.): Newark, N. J., Sept. 2-14. New York city  
15-21.  
IMPERIALS (H. W. and Sim Williams, mgrs.): Buf-  
falo, N. Y., Sept. 2-14.  
JERSEY LILLIES (J. Froehlin, mgr.): New York city  
Sept. 2-14.  
JOLLY GRASS WIDOWS (Gua. W. Hogan, mgr.):  
Indianapolis, Ind., Sept. 12-14.  
KAY'S BURLSQUERS (Louis Noble, mgr.): Brooklyn,  
N. Y., Sept. 2-14.  
LADY BIRDS (Alf. G. Herington, mgr.): Minneapo-  
lis, Minn., Sept. 2-14.  
LID LIFTERS (H. S. Woodhull, mgr.): New Orleans,  
La., Sept. 2-14.  
MAJESTICS (Fred Irwin, mgr.): Buffalo, N. Y., Sept.  
2-14.  
MERRY MAIDENS (Chas. W. Daniels, mgr.): Wash-  
ington, D. C., Sept. 2-14.  
MERRY MAIDENS (T. M. Hork, mgr.): Indian-  
apolis, Ind., Sept. 9-11.  
NEW CENTURY GIRLS (John J. Moynihan, mgr.):  
Duluth, Minn., Sept. 2-14.  
NIGHT OWLS (Chas. Robinson, mgr.): New York  
city, Sept. 2-14.  
ORIENTAL COZY CORNER GIRLS (Sam Robinson,  
mgr.): Toronto, Can., Sept. 2-14. Buffalo, N. Y.,  
16-21.  
PARISHAN BELLES (Chas. E. Taylor, mgr.): Detroit,  
Mich., Sept. 2-14.  
PARISHAN WIDOWS (Rush and Weber, mgrs.): To-  
ledo, O., Sept. 2-14.  
RICE AND BARTONS (GAY GAIETY: Birmingham,  
Ala., Sept. 2-14.  
ROLLING STONES (St. Paul, Minn., Sept. 2-14.  
RITINAWAY GIRLS (P. S. Clarke, mgr.): Columbus,  
O., Sept. 2-14.  
STROLLING PLAYERS (Louis Mann, mgr.): New  
York city, Sept. 2-14.  
TIGER LILLIES (Jacy Grodz, mgr.): Cincinnati, O.,  
Sept. 2-14.  
TROCADERO (C. H. Waldron, mgr.): Philadelph'a,  
Pa., Sept. 2-14.  
VAMPIRE FAIR (Robt. Manchester, mgr.): St. Louis,  
Mo., Sept. 2-14.  
WASHINGTON SOCIETY GIRLS (Lew Watson, mgr.):  
Scheneectady, N. Y., Sept. 2-14.  
WATSON'S BURLSQUERS (Sam Robinson, mgr.):  
Philadelphia, Pa., Sept. 2-14.  
WATSON'S BURLSQUERS (W. B. Watson, mgr.):  
Des Moines, Ia., Sept. 9-11. St. Joseph, Mo., 12-14.  
YANKEE DOODLE GIRLS: Montreal, Can., Sept.  
2-14.

**CIRCUSES.**

BUFFALO BILL'S WILD WEST. COL. WM. F.  
CODY'S (Fred B. Hutchinson, mgr.): Uniontown,  
Pa., Sept. 10. Councilville 11. Cumberland, Md., 12.  
Hagerstown 13. Martinsburg, W. Va., 14.  
FOUR-LEGGED HORSE BROS.: Bloomington,  
Ill., Sept. 10. Linton 11. Robinson, Ill., 12. Terre  
Haute, Ind., 13. Brazil 14.  
LUCKY BILL'S: Elk City, Kan., Sept. 10. Oak Val-  
ley 11. Eurokan 12. Elk Falls 13. Howard 14.  
MELVIN'S LUTHERAN CIRCUS (Andrew Mackay,  
mgr.): Chicago, Ill., June 15-Indefinite.  
PAWNEE BILL'S WILD WEST: Pueblo, Colo., Sept.  
10. Colorado Springs 11. Florence 12. Salida 13.  
Canon City 14.  
SHELLY CLOW: Jacksonville, Tex., Sept. 10. Pale-  
stine 11. Hearne 12.

**MISCELLANEOUS.**

AUTOMATIGUES (Leavitt, Wilson and Bartholme,  
mgrs.): Mechanicsville, N. Y., Sept. 14. Rutland,  
Vt., 16-18. Bennington 19-21.  
BORTOCK'S ANIMAL SHOW (Frank C. Bostock,  
mgr.): Norfolk, Va., Sept. 2-14.  
BORTOCK'S ANIMAL SHOW (Frank C. Bostock,  
mgr.): Norfolk, Va., Indefinite.  
FAUST LIFEORAMA (Emil Giren, mgr.): Oxford, Ia.,  
Ia., Sept. 2-11. Hoptkinton 12-14. Manchester 16-18.  
Hoptkinton 19. Hoptkinton, AND RAND: Philadelphia, Pa.,  
July 6-Indefinite.  
KILTIE'S BAND (T. F. J. Power, mgr.): Ft. Wayne,  
Ind., Sept. 9-11.  
KNABENSHUE, A. BOY (A. Roy Knabenshue, mgr.):  
Cedar Rapids, Mich., Sept. 11-13. Louisville, Ky.,  
16-21.  
KNABENSHUE AIRSHIP (No. 1: Thos. Jackson,  
mgr.): London, Can., Sept. 11-2. Ottawa 17-20.  
KNABENSHUE AIRSHIP (No. 2: R. H. Macfar-  
lane, mgr.): New York State Fair, Sept. 12-16. Bucyrus,  
O., 17-20.  
NIEMEYER-KELLY CO. (W. H. Niemyer, mgr.):  
Elmhurst, Ill., Sept. 16. Windsor 17. Maroa 18.  
19. Uniontown, Ill., 20. Wrenona 20. Dana 21.  
10.000 MILES (H. Miller Bros., mgrs.): Brighton  
Beach, N. Y., July 27-Indefinite.  
PAIN'S ERUPTION OF VENUSIVUS (Al. Dolan,  
mgr.): Jamestown, Va., July 1-Indefinite.  
PERCELLS and MRS. EDNA MAY MAGOON, HYF-  
FANTASY (G. Willard Magoon, mgr.): Montreal,  
Can., Sept. 2-3.  
PHINNEY'S U. S. BAND (Fred S. Phinney, mgr.):  
Norfolk, Va., July 22-Indefinite.  
RAYMOND, THE GREAT (M. F. Raymond,  
mgr.): Philadelphia, Pa., Sept. 2-14.  
REVENUE, THE ORIGINAL (W. C. Mack, mgr.):  
San Francisco, Cal., Sept. 2-14.  
ZANCIGS, JULIAN AND AGNES (Sadney Paxon,  
mgr.): Bridlington, Eng., Sept. 10. Richmond 10.



# THE VAUDEVILLE STAGE

## NEW VAUDEVILLE ACTS.

EUROPEAN ARTISTS AND DOMESTIC ACTS FACE THE FOOTLIGHTS FOR THE FIRST TIME.

Burr McIntosh, Dixon and Anger, Frank Richards, Jeannette Dupre, The Mystic Pool, Sam Williams, Irene Franklin and Burt Green, Aubrey Boucault, Ward Brothers, Dale and O'Malley, Beatrice Lindley, Seven Quateros, Lina Marrier, Olympia Desvall, Les Francols, Loja Trio, and The Parros Offer Novelties.

The following new acts were seen in New York last week:

### A Really Funny Farce.

She Loves Me, She Loves Me Not, is the title of a farce by Byron Ogley, presented at the Alhambra by Aubrey Boucault, that met with immediate favor. It contains a very funny idea that grows more and more amusing until the end, although the climax is suggestive and should be changed. The scene is a lawyer's office, and the young lawyer, who has no clients, is madly in love. He has a sentimental typewriter, who has secured from a greasy fellow that must be torn apart leaf by leaf in order that its possessor may find out whether the person he or she is in love with returns the sentiment. The typewriter prevails upon the lawyer to try the charm, and he is delighted when it comes out to his liking. She then tells him that he must prove it by counting two more sets of articles, and then the fun really begins. He counts his money and again is lucky. Then he starts to count the tacks in the carpet, the books on his shelves, the envelopes on his desk, etc., and is just counting the typewriter's teeth when the girl he loves enters. She is shocked, but he continues counting, even shooting at the globe on the gas fixture. He finally starts to count the articles of clothing he has on, and is just about to remove his suspenders when the girl throws her arms about his neck and declares that she loves him. With this bit of business eliminated the farce would be an excellent bit of entertainment. Mr. Boucault played with some spirit and got a good many hearty laughs with the abundant supply of business allotted to him. Paulina Roma, as the typewriter, was fairly good, but her part would be improved if she would drop her forced attempts to be tough. Tough girls are not usually employed as stenographers, even in the offices of poor lawyers. Theresa Sheehan was satisfactory as the girl in the case. The audience thoroughly enjoyed the piece, and Mr. Ogley can go ahead and write some more of the same kind.

### Singer and Pianist.

Irene Franklin and Burt Green made their New York debut as a team at the Alhambra, and if the appreciation shown is any indication they are in for a long and successful season. Miss Franklin has been before the public since her childhood as a vocal comedienne, and Mr. Greene during his terms at Pastor's became known as an extremely expert accompanist. Their combined talents go to make up a charming act that is bound to find favor everywhere. Miss Franklin has improved vastly and shows more animation than even her warmest admirers thought her capable of. She showed her versatility by singing an opening number, a "Mid" song, a Dutch dirty called "Heaven, Ain't It Hard to Get a Bean," "Expressions," a study in facial contortions, a con song, and a number called "Honey, You Look Good to Me." Even then the audience was not satisfied, and Miss Franklin could have kept on singing for five or ten minutes longer if she had the material. She had a change of dress for each song, and Mr. Greene filled in the time while she was making her changes by playing some selections in excellent fashion. He played his partner's accompaniments in a way that enabled her to give proper emphasis to her lines, and in this way made the songs very effective. The act taken as a whole would be very hard to beat, as it contains the elements that please the average patron of vaudeville.

### Novelties at the Hippodrome.

The circus acts at the Hippodrome are all new and most of them are good. The Seven Quateros, a woman, four men and two boys, put up a very strong acrobatic act that will compare favorably with anything of the kind ever shown at the big playhouse. The woman is far cleverer than her partners, and her individual tumbling brought storms of applause. An equestrienne named Lina Marrier put a fine horse through some good tricks. Her costume and trappings are remarkably effective and showed to great advantage under the varicolored caudex. A very pretty animal act was shown by Olympia Desvall, who used two horses and several dogs, and the animals all show the results of very careful training. The act held the attention of the audience, and Miss Desvall was given an ovation. Les Francols, three skillful young women acrobats; the Loja Trio, wire artists, and the Parros, gymnasts, were all on the stage together on the opening night as the closing number. All were doing good work when a guy rope attached to the apparatus of the Loja parted and the apparatus collapsed. The curtain was immediately drawn. During succeeding performances the artists all scored substantial hits.

### A Quiet Sketch.

Burr McIntosh made his reappearance on the stage at the Twenty-third Street Theatre in a sketch of his own writing, called The Colonel's Christmas Eve. The scene is laid in the library of an old Virginia mansion, and the characters are Colonel Simms; Hope, his ward; George Armstrong, a New York youth, and Uncle Gabe, an old negro servant. Hope has met Armstrong at a summer resort, and the youth comes to ask the Colonel's permission to marry her. They have a talk, and the Colonel agrees to give his consent if the young people love each other. The youth departs for his hotel, and the Colonel and the old darkey have a chat in which the Colonel tells the servant of his own love for Hope. She overhears the conversation, and when the negro leaves the room she kneels beside the Colonel's chair and confesses that she has loved him all her life. The curtain falls as they embrace, with the old servant muttering prayers of thanksgiving. The sketch is extremely quiet and talky, and while Mr. McIntosh played cleverly, the act aroused little interest. At the opening Mr. McIntosh delivered a eulogy on whiskey that made the mouths of many of the men in the audience show symptoms of watering. Osa Waldrop was fairly good as Hope; Richard Gulliver as the old negro was middling, and Ralph Culver as the youth from New York was very bad indeed. His manner and delivery would have made any Virginia colonel suspicious from the start. Mr. McIntosh was given a rousing reception, which showed that his good work in the past had not been forgotten.

### Mystery and Romance.

The Mystic Pool is the title of a novel act that opened the bill at the Fifty-eighth Street Theatre. It is billed as a "legendary dramatic fragment," and was written by George D. Melville and produced under the direction of the Melville Production Company. The scene is laid in the mountains of Virginia, and a very pretty special

set is shown, in which a cascade of real water is effectively used. A pair of honeymooners, named Mary and John, wander into the woods. Mary sings an old love song to John, and the latter promptly fails asleep. Mary decides that it is a good time to go and pick some flowers, and while she is away Lurline, the Water Queen, appears from the bosom of the lake, and she and John have a conversation, which is rudely interrupted by the return of Mary, who does not believe in fairies. Kathryn Bartlett as Mary, Walter Seymour as John, and June James as Lurline played very happily, and the little sketch made a rather favorable impression.

### Dutch-Indian Skit.

Henry P. Dixon and Lou Anger, who have been doing sidewalk conversations for some time, branched out on a new line at the Twenty-third Street, offering a sketch in one, with a special drop. The title of the act is Out West, and the characters are a German and his friend, who have come West to seek their fortunes. The skit is nonsensical, but contains some good lines and humorous situations. Mr. Anger plays the German with a good Sam Bernard dialect, and Mr. Dixon appears as a miner and a Choctaw chief. Estelle Hill as an Indian princess helped to some extent in winning the laughs. The performers must be given credit for getting out of the beaten track, and their act, when it is running more smoothly, should prove attractive.

### Big Plantation Act.

The Ward Brothers were among the features at the Alhambra, presenting a plantation sketch called There's No Place Like Home. The first scene shows a levee at New Orleans, the second a steamboat in the distance, the third negroes returning from work, and the fourth a Southern plantation. The act is almost exactly similar to the one produced by Eddie Leonard last season, when the Ward Brothers were with Mr. Leonard. They have copied Mr. Leonard's method and mannerisms and the act is practically the same one. Mr. Leonard should be at least given credit on the programme. The Wards are expert dancers, and with their assistants won considerable applause. The act is well staged, the scenery and light effects being very good indeed.

### Songs and Imitations.

Jeannette Dupre, for several seasons a prominent figure in the burlesque world, was among the features at Pastor's. She opened with a few remarks, during which she announced that she would not sing. She broke her promise, however, a few moments later by giving an imitation of Marie Dressler, singing A Great Big Girl Like Me, and of Trilby, singing No Wedding Bells for Me. In a very becoming Italian dress she sang one of the numerous "Marinella" ditties, which was the only real hit in the act. This earned her a double recall, and she responded with a recitation that was well liked. If Miss Dupre would pick out two new songs, drop the preliminary talk and abandon the idea of giving imitations she would have a fairly pleasing specialty.

### English Conversationists.

Dale and O'Malley, a team of English sidewalk conversationists, made their American debut at the Colonial. The characters are a "swell" and a coarser chap, and they indulge in the usual more or less amusing dialogue, winning many a hearty laugh. The comedian apes his partner's walk and manner and indulges in various eccentric antics, most of which are amusing. They also do a very neat dance, and on the whole made a good impression.

### A Refined Entertainer.

Beatrice Lindley, one of the artists engaged by Percy Williams during his trip to Europe last summer, appeared for the first time in America at the Colonial. She is a refined and intelligent-looking young woman, and her entertainment consists of singing some nice little songs, accompanying herself at the piano. Her act is very short, and while not very strong, pleased those who like refinement and good taste.

### A Comedian-Pianist.

Sam Williams, a pianologist, was among the newcomers at the Fifty-eighth Street Theatre. He is an excellent performer upon the piano, and in addition to the skill in his fingers, has an abundance of talent as a monologist. His remarks seemed to please the audience immensely, and he was given reason to feel that he was extremely welcome.

### Acrobatic Comedy.

Frank Richards and his Street Arabs appeared as the opening number at the Twenty-third Street Theatre, and presented a good lively turn, consisting of some smart acrobatic tricks interspersed with comedy. The turn was well received and scored a fair success.

### IN PREPARATION.

Performers are Still Busy Getting Ready Novelties of Various Kinds.

John T. Kelly has a new sketch under way, but has postponed its production until later in the season.

Harry Von Tilzer, the publisher-composer, will make his debut as a monologist next week under Jack Levy's management.

Louis Harrison has made up his mind to enter vaudeville as a single entertainer, and Percy Williams has agreed to give him a chance to show his act on Sept. 30 in New York.

Ned Wayburn's Nightingales, headed by Minnie Marx, will be seen for the first time in New York next week at Pastor's.

Peter F. Daley and several girls will begin next week a series of engagements booked by the United Booking Office.

Melville and Stetson have decided to reunite, owing to very tempting offers.

Mark Lea, formerly of Hoey and Lea, who has recovered from a very severe illness, has joined hands with Joe Opp, to do a Hebrew talking act, written for them by Ben Welch.

Richard F. Staley has put out a new act called Staley's Nightmare, that will be seen in New York soon. It is a comedy with music, and has several mechanical surprises.

Nita Allen has a new farce by Wilfred Clarke, called Miss Ginger from Jamaica. The leading part is that of a saucy French maid, a line of work with which Miss Allen is thoroughly familiar. Miss Allen will alternate the Cressy sketch, Car Two, Stateroom One, with the new offering.

Jeannette Dupre, while waiting for Alfred E. Aaron's production of Yama, for which she is engaged, will dip into vaudeville with several new songs, including one called "That's How I Lost Mine," especially written for her. She will also use the dance she did last year in The Free Lance.

A novelty which is soon to dawn upon New Yorkers is The Gainsboro Girl, who has been playing to the patrons of the Keith and Proctor houses out of town for the past few weeks. Although her real identity is concealed, she is reputed to be a Western singer of distinction who has only lately invaded the vaudeville world, and has already won a success. From an elaborate bronze frame after a few brief poses, the young woman steps to the footlights and sings an old-fashioned ditty. She sings four songs in as many costumes. The act was the headliner of the bill last week at Proctor's, Albany.

## THE NIBLOS IN SOUTH AFRICA.



Photo by Fred Niblo.

Fred Niblo, his wife, professionally known as Josephine Cohan, and their son, Fred Niblo, Jr., are at present in Africa. They sailed from New York for London on March 20, and after Mr. Niblo had filled a ten weeks' engagement at the Palace, they sailed from Southampton on June 15 for South Africa, stopping at the Madeira Islands, and arriving at Cape Town, South Africa, July 2. They left for Johannesburg July 3, making the 1,200-mile trip that takes two days and two nights on a poorly equipped train. After a six weeks' engagement in Johannesburg they returned to Cape Town for a three weeks' stay at the Tivoli. That concluded the business part of their trip, and from there they started on a pleasure tour. Arrangements were made by Mr. Niblo to stop from one to six days at the following ports: Port Elizabeth, Cape Colony, East London, Durban, Natal (interior trip to the heart of Zululand and Basutoland), Delagoa Bay, Portuguese East Africa (interior trip to Swaziland), Beira (trip to Mashonaland), Chinde (trip up the Zambezi River, home of the hippopotamus), Mozambique, Zanzibar, Dar es Salaam, Tanga (German East Africa), Kilindi and Mombassa, which is at the gate of the jungle country, and from which most of the lions, tigers and other wild animals used all over the world are shipped. After leaving Mombassa they sail up the coast to Aden, Arabia and through the Red Sea to Suez. Then they go through the Suez Canal to Port Said. Leaving the steamer here they will visit Cairo, the Pyramids and Sphinx, Luxor on the Nile, Karnak, Thebes, Memphis and Alexandria. From the last named city they sail to Naples, whence they take the steamer for New York, arriving here about Nov. 15. The total distance to be covered is 26,000 miles, and four continents will be visited. They will cross the Equator twice and will make a complete circuit of Africa, the largest of the continents.

Mr. Niblo, who is an enthusiastic amateur photographer, has taken along a large supply of film and will forward to THE NIBLOS from week to week snap shots of the natives and interesting scenes on his trip, which will be reproduced with a little descriptive matter. The first picture sent by Mr. Niblo is that of his little son, Fred, Jr., standing on the deck of the S. S. Kildonan Castle en route for South Africa.

## WILLIAMS GETS LOVING CUP.

On the evening of Labor Day the Colonial Theatre was the scene of a little performance not down on the bills. Percy Williams was the star, and the supporting company consisted of Tammy, Leader James J. Hagan, of the Fifteenth Assembly District, and other politicians. Mr. Hagan, as president of the Amsterdam Democratic Club, presented Mr. Williams with a handsome silver loving cup on behalf of his fellow club members. Mr. Williams was escorted to the stage after the intermission and had to listen to a short speech in which he was praised in the highest terms. The manager grew red under the ordeal, but managed to make a very happily worded reply. The cup bore the inscription: "Presented to Percy G. Williams by his fellow members of the Amsterdam Democratic Club for his many virtues, the greatest of which is charity." The cup was in recognition of a monster benefit given last winter by Mr. Williams, by which a large sum was realized for the poor of the district in which the Colonial is located.

## MURPHY'S AUTO MEETS NISHAP.

Will H. Murphy, of Murphy and Nichols, who has done a good deal of motoring during the past two years, met with an accident while dashing through Westport, Conn., a few days ago. His automobile met a coal cart, and while the latter vehicle did not suffer from the shock the Murphy motor car was almost wrecked. The car was taken to Waterbury, where Mr. Murphy and his party were obliged to remain for several days while the machine was being repaired. Fortunately no one was injured in the collision.

## THE KEATONS ARE BUSY.

Joe, Myra and "Buster" Keaton began their season last week at the Garrick Theatre, St. Louis, where "Buster" is reported to have made the hit of his career. "Jinxes" Keaton is now three years of age, and often appears at matinees, made up like his father and brother. He is learning fast under "Buster's" tuition, and will soon be able to play a small part. Joe Keaton, the proud and happy father, is a great patron of the railroads, as he carries not only himself and his table, but his wife, three children and a governess.

## TO WED UNDER WATER.

The management of the Hippodrome received twenty-five applications from couples anxious to win the prize of \$100 for the twain willing to be married in the big tank used in Neptune's Daughter. The couple selected are George Fairman, a grocer's clerk of Brooklyn, and Alberta Michel, of Scranton, Pa. The ceremony will take place at noon on Thursday of this week, a Brooklyn minister officiating. Everybody concerned in the ceremony is able to swim, so that in case there is any hitch their lives will not be in danger.

## A NEW MONOLOGIST.

Betha Morrell is a new aspirant for honors as a feminine monologist. She has prepared an act called The Office Girl, and will depict the happenings in a busy office, where she is supposed to run the errands, answer the telephone, and do everything the average office boy generally does. Miss Morrell will open early next month, under the direction of Jack Levy.

## THE KEITH AND PROCTOR THEATRES.

Fifty-eighth Street House Added to the List -

Attractive Programmes Offered.

Union Square.

Joseph Hart's Rain Bears, headed by Louise Montrose, topped the bill and scored a hit. The act goes with more snap than before, and Miss Montrose made an individual hit. The scenery used is very pretty and effective. Urban and Son, fresh from Europe, made their American reappearance and pleased with their extremely fine equilibristic act. They are exceptionally clever performers, and won enthusiastic applause for every one of their tricks. Gracie Emmett and company, in Mrs. Murphy's Second Husband, made the laughing hit of the bill. Miss Emmett's brogue is so natural and her methods are so quaint that every line and bit of business in her part brings a laugh. She was assisted by Ben J. Miles, Walter O. Hill and Alice Donaldson. George B. Snyder and Harry Buckley, always welcome entertainers, scored heavily with their musical comedy act. Mr. Snyder has made several improvements in his mechanical minstrel, and this portion of the turn went with a roar. Ray Cox has improved wonderfully during the past year or so, and now offers an act that is worthy of high praise. She has learned how to move about and put some life into her work, and the result is very gratifying. Her impersonations of two different types of college girls are very well done, and her songs, winding up with an imitation of Bert Williams, bring her several hearty recalls. Clark, Bergman and Maloney, three young and spry people, shook things up in lively fashion with their songs and dances. They are all sadly in need of lessons in enunciation, but there is nothing else to matter with their feet. Harriet Jones was billed as a comedienne, but sang only straight songs, which she did very well. She gave a sympathetic rendition of "The Last Rose of Summer" and other high class tricks. Marcella's cockatoos did some remarkable tricks. The act is very showy. Daly and Devere were very amusing in The Janitress, and McNamee, the Parson Sisters and Frederick the Great rounded out the bill.

## Twenty-third Street.

Burr McIntosh was the headliner, and his new sketch and those of Dixon and Anger and Frank Richards are reviewed elsewhere. Frank B. Ryan's Human Flagg made a fine closing number, and the patriotism of the audience was stirred to a very high pitch by the songs and costumes used. The Japanese verse and flag were received in silence last week. When they were arranged by Mr. Ryan they created a furor. One of the most pleasing numbers was that of Bert Levy, the cartoonist. He has done away with the model and has rearranged his act in such a way that it is far more interesting than before. He now shows the bits of glass upon which he works, and the method of coating them all of which adds to the interest. He also gets a few laughs by writing messages to the audience that are reproduced on the screen the same as his drawings. Mr. Levy is fortunate in having the only act of its kind. The Misses Delmore have made a few changes in their turn. They open with a special drop and a song about Homolins, and then drift into their usual routine, except that the one that plays the violin appears in a Scotch costume. The Exposition Four have a strong finish, in which they give an imitation of George Primrose and the Foley Brothers in the "Lay Morn" song. The bit took better than anything else in the act and they were called back several times. Arthur Whitelaw monologued in Irish and had a song or two that went well. The motion pictures closed as usual.

## Fifty-eighth Street.

This house reopened for the season last week, and very large crowds were present, especially on Labor Day. The theatre looked spick and span. No improvements had been made during the summer, as none were necessary, the house having been remodeled last season. The headliner was Master Gabriel and company in Al Lamar's screamingly funny skit, Auntie's Visit, in which Gabriel is seen at his best as the mischievous Buster. George All is still playing "Spikes," the dog, and Mr. Lamar does full justice to the part of Thomas Tucker. Vida Perrin, Nan Dodson, Maurice Hageman and Ed. Lamar are also in the cast. Belle Blanche came in for a big share of approval in her imitations. Pat Rooney and Marion Bent scored a hit of very large proportions with their dancing and comedy in The Busy Bell Boy. The Willie Panther Troupe were greeted with almost continuous applause, their remarkably fine acrobatic tricks creating a sensation. Diamond and Smith, with their moving picture songs; the Five Fireworks, European jugglers; the motion pictures, and Sam Williams and The Mystic Pool, reviewed elsewhere, completed the programme.

## 125th Street.

A very strong bill drew some of the largest houses of the season. The honors were about evenly divided between Gertrude Hoffman in her imitations, May Tully and company in Hop, Look and Listen, Edward Clark and his Six Winning Widows and Smith and Cammell, all of whom were vociferously applauded. The Five Majors, the Four Everetts, Knight Brothers and Sawtelle, Juno Salmo and the pictures also came in for strong appreciation.

## HAMMERSTEIN'S VICTORIA.

Last Week of the Roof Season—Big Bill of Popular Stars.

George Primrose, the indurrious minstrel, and his assistant dancers held the top line position and proved as popular as ever. Paul Conchas, the European juggler, presented his startling act with great success. Dan Sherman and Mabel De Forrest kept the hearty laughers busy with The Battle of San Diego. The Empire City Quartette, who are very popular here, repeated former hits, and Gennaro's Band won favor with popular selections. Ross's musical hour, De Witt, Burns and Torrance in The Awakening of Toya, Joe Cook and Brother, jugglers, and the vitagraph rounded out the bill. The roof garden was open for the final week of the summer season (and also the warmest week), and the management reaped a rich harvest of greenbacks from those who were anxious to find a place to cool off.

## COLONIAL.

Valerie Berters and Company, Bailey and Austin, and Some Novelties.

Valerie Berters headed the opening bill of the season, presenting A Bowery Camille, by Roy Fairchild. The sketch gives Miss Berters many good opportunities and she gave a capital performance. Edward Dano was excellent as the artist, and Charlotte Lambert was sympathetic as the mother. Miss Berters' popularity is very great, and she was given many hearty recalls. Bailey and Austin were uncommonly funny in their outlandish budget of nonsense. Julius Tanner had a lot of good imitations that were very favorably received. The Mizetti Troupe scored with some difficult acrobatic stunts. The Five Madcaps romped and danced in their own peculiar jolly way and kept things humming for a quarter of an hour. Irving Jones, with new songs and Watson's Farmyard were also in the list. The acts of Dale and O'Malley and Beatrice Lindley are reviewed elsewhere. Business throughout the week was splendid.



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MAYME REMINGTON and BLACK BUSTER BROWNIES

## ALHAMBRA.

Aubrey Boucicault, Irene Franklin and Burt Green, and Ward Brothers Are Prominent.

New acts offered by Aubrey Boucicault, Irene Franklin and Burt Green and the Ward Brothers are reviewed elsewhere. The rest of the bill was up to Percy Williams' high standard. The laughing hit was scored by George Felix and Lydia Barry, assisted by Emily Barry, in The Boy Next Door, which never fails to arouse hilarity. Mr. and Mrs. Mark Murphy were as amusing as ever in The Coal Strike. A Night in a Rathskeller, which has been improved in several ways, scored a hit. The company is still headed by George Whiteing, who knows how to sing catchy songs very well indeed. Loney Hall made his reappearance as a single entertainer, and his extravagant style of humor kept the house in roars. He evidently has many friends in Harlem, for his receptions were very cordial and the appreciation shown was unstinted. Gilbert Girard scored with his instrumental and animal imitations, and the Vedmars made a good opening number with their smart acrobatic turn. The pictures closed as usual. The attendance throughout the week was very large.

## PASTOR'S.

Madge Fox, W. E. Whittle, and the Two Macks Head a Good Bill.

Madge Fox, fresh from her Pittsburgh success, was chosen by Mr. Pastor as his headliner. Her new act made a hit, and she was recalled several times. The Two Macks (who ought to take a stage name that is not so much identified with the past history of vaudeville) were the added attractions. They are youngsters who show some skill as dancers. W. E. Whittle was a special feature, and his ventriloquist act went extremely well. The Three Jacksons showed some interesting physical culture stunts. Dill and Ward sang and danced satisfactorily. The Klite Trio repeated previous hits. Bessie Nixam made her first appearance in a single dancing specialty, and made a solid hit. Murphy and Dunn, comedians; the Evans Trio, Allen and Keeley, De Chantal Sisters, Leonzo, Jeannette Dupre, whose act is reviewed elsewhere, and the vitagraph were the other numbers.

## THE HIPPODROME REOPENED.

The Hippodrome was reopened for the season on Saturday evening, Aug. 31, and every seat in the big playhouse was filled. The attraction was the same double bill that was seen last season, Pioneer Days and Neptune's Daughter, and the two spectacles made bigger hits than before. Several novel features were introduced, including some imported circus acts that are reviewed elsewhere. The Grigolatis' Aerial Ballet was also added, and made a strong impression. It was beautifully staged and the effect of the flight of dozens of white doves that came from all parts of the building, alighting upon the heads and arms of the swinging dancers, was indescribably pretty. A special number called "Two Little Loves," composed by Manuel Klein, was sung during the act, and added much to its effectiveness. The principal parts were again in the hands of Marie Louise Gribbin and Edwin A. Clarke and they did full justice to their roles. Marceline, the clown, was on hand as usual, and his antics brought a number of hearty laughs. Judging from the size of the crowds that attended last week Pioneer Days and Neptune's Daughter will enjoy another long run, and it will be many weeks before a new production will be necessary.

## POLI'S SCRANTON HOUSE OPENED.

Poli's new theatre, in Scranton, Pa., which was opened for the first time on Labor Day, is a very beautiful house. The foyer is lined with enormous mirrors, the ceiling being a mass of color which sets off a beautiful picture copied from the "Festivity," by Raphael. The auditorium side walls and ceiling are also beautifully decorated with copies of the works of the great masters, all enhanced by a most effective lighting arrangement. The color scheme is light vermilion tinted with gold. The acoustics are perfect. The seating capacity of the house is 2,500, and every possible accommodation for the comfort of the patrons has been provided. The seats are all steel framed and the building is fireproof. The opening was a red letter occasion from every point of view, and Mr. Poli was warmly congratulated.

## LAURA HOWE INJURED.

Laura Howe, who heads an act called The Dresden Dolls, had a narrow escape from death at Appleton, Wis., on Aug. 25. She was crossing a street just as a horse cart belonging to the Fire Department came dashing around the corner. Miss Howe drew back, but seeing a little girl directly in the path of the horses, she ran over, caught the child, threw her out of harm's way, but was struck and knocked down by one of the horses. When picked up she was unconscious, and was identified by a pin of the Daughters of the Revolution, of which she is a member, and on the back of which her name was engraved. She was removed to her hotel, where the physicians found she had suffered only from shock, and the next day she was able to proceed to St. Paul, Minn.

## NEW HOUSE OPENED.

The Amboy Theatre, at Perth Amboy, N. J., was opened on Labor Day, and judging from the large attendance and enthusiasm shown throughout the performance the house fills a long-felt want. The opening bill included Joseph Callahan in impersonations of great men past and present, James B. Mackie and Clara Thropp and company, Juliet Winston, Kimball Brothers, Gorman

and West, the Three Motor Girls, Perry and Burns, Robison and Parquette, and the Ambroscope. The house is under the management of Maurice Rose.

## DAVIS BEGINS A SUIT.

Harry Davis, of the Grand Opera House, Pittsburgh, filed a bill in equity in Common Pleas Court No. 4, Aug. 31, against the firm of Klaw and Erlanger, asking the court to grant a preliminary injunction restraining the defendants from opening the Duquesne Theatre on Sept. 2 with their so-called "advanced vaudeville." Mr. Davis bases his right to a restraining order on the fact that he possesses a contract with Klaw and Erlanger, and various other persons named therein, by the terms of which, it is apparent, the K. and E. syndicate has agreed for a period of six years to book no attractions (and this includes vaudeville) in any Pittsburgh theatre except the Nisam and Empire. In an interview Mr. Davis is quoted as saying: "The bill filed in court is designed to enforce the fulfillment of a contract between Klaw and Erlanger and myself, in addition to various other people. This contract, as I view it, is a valid business agreement, and I have lived up to all its terms. Now I want Klaw and Erlanger to do the same; that is all there is to it. The agreement between all the parties concerned tells its own story. When the courts and the public have read it I shall abide by their decision."

The case came up on Sept. 2, and Klaw and Erlanger's lawyers asked for a dismissal of the suit on the ground that Klaw and Erlanger did not book the attractions at the Duquesne, but that it was controlled by the United States Amusement Company. Melville Stoltz, manager of the Duquesne; George W. Monroe, Lee Harrison and other performers were called as witnesses. The court ruled that Klaw and Erlanger must appear in person, and the case was adjourned until Sept. 14.

## NEW SKETCH TRIED

At Keith and Proctor's Harlem Opera House on Sunday evening last there was given a trial performance of a new sketch called An Accident, with Eugene Besserer in the leading role. The piece was presented under the direction of Barry O'Neil. The scene is laid in Paris in 1800, and the costumes were very handsome. The story concerns a young woman who applies to a fencing master to receive instruction. He falls in love with her and she tells him that she will consider his suit after he has made of her the cleverest swordswoman in France. When the play opens she has learned all there is to know about fencing, and her teacher reminds her of her promise. A count enters and the young woman starts to tell the two men the story of a terrible wrong suffered by her sister at the hands of a villain. The count is the man, and he is obliged to fight a duel with the young woman. There is some of the prettiest swordplay imaginable, and the young woman is wounded in the right arm. She pluckily fights on, however, until she finishes the career of the man, after which she falls to the arms of the fencing master. Miss Besserer acted with much skill and displayed remarkable ability as a swordswoman. She was splendidly supported by Richard Malchicm and William Norton. The little play made a very strong impression, and should be a fine vaudeville attraction.

## "ADVANCED VAUDEVILLE" STARTS.

On Labor Day "Advanced Vaudeville" got its real start, when the following houses were opened: The Forrest, Philadelphia; Duquesne, Pittsburgh; Tremont, Boston; Shubert, Newark; Grand Opera House, Brooklyn; Teck, Buffalo; Academy of Music, Montreal; Nelson, Springfield; Franklin Square, Worcester; Parsons, Hartford, and Mary Anderson, Louisville. Others already opened are the People's, Philadelphia; Shubert Park, Brooklyn; Garrick, St. Louis; Shubert, Milwaukee; the Shubert, Kansas City, and the New York in this city. This makes a list of seventeen, and the others to be added are the Auditorium, Chicago; the Hippodrome, Cleveland; the Baker, Rochester, and the new Alexandria, Toronto. The salary list for the seventeen houses open last week is said to have been nearly \$60,000.

## VAUDEVILLE NOT WANTED.

Peter Lee Atherton, owner of the Atherton Building in Louisville, in which the new Mary Anderson Theatre is located, filed a suit on Aug. 30 against the Shubert Theatrical Company, Lee Shubert, the United States Amusement Company, and Frank Williams and Max Fabish, managers of the Mary Anderson Theatre, for an injunction to prevent the defendants from giving vaudeville performances in the theatre. Mr. Atherton claims that he leased the theatre for theatrical purposes, and that the terms of the lease provide that the house shall not be used for any purpose that will injure the reputation or credit of the building as a first-class theatre. Mr. Atherton contends that the giving of vaudeville in the theatre would ruin its reputation as a playhouse, and that no pecuniary damages can compensate him for the injury.

## MAYME REMINGTON'S PLANS.

Mayme Remington and her Black Buster Brownies are booked up in vaudeville until June 15, 1908. Miss Remington has by hard work and perseverance established herself as a leader in her particular line. She has a genius for training colored juveniles, and out of the rawest kind of material has made a number of very clever little performers. Her present assistants are the best she has ever had, and as they are well treated and well paid they have every reason to be loyal to their employer. Miss Remington is known as a hustler, as she attends to every detail of her business herself and leaves nothing to chance.

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fair business. Elra 6. Miss Bob White 7.—LYCEUM (Daniel Humphries, mgr.): A Desperate Chance 2-4; fair houses. The Way of the Transgressor 5-7. The Boy Detective 9-11. A Chorus Girl's Luck in New York 12-14.

gent to a good house. Considering the very hot weather; every one pleased. The Cow Puncher 27; good co. and business. Monte Carlo 7. Old Arkansas 13. Hans Hansen 17. Belle of Japan 23. Minister's

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Stable, home and mgr.; Moving pictures and illustrated songs Aug. 10-11 planned good business. Same 20-2. The Prince of Wales.

CANADA.

LONDON, ONT.—GRAND (A. J. Small, prop.; L. H. Brown, mgr.): Thomas Jefferson in Rio Van Winkle Aug. 31; good performance, to well filled house. My Wife's Family 2; fair matinee and good night attendance. Six in New York 6. Porter J. White's Family 7. FIVE Puffs Paul 9, 10. Grace Cameron in Little Dolly Dimples 11-12. Kerry Gow 14.—ITEM: The Stoddard Stock co. closed a most successful season at Springbank Park 31 and have given thorough satisfaction.

OTTAWA, ONT.—THE RUSSELL THEATRE (P. Gorman, mgr.): Bernard Dair in Kerry Gow 2 is very good business; pleasant. Grace Cameron in Little Dolly Dimples 9.—GRAND (R. J. Birdwhistle, mgr.): Midnight Escape Aug. 20-31 to R. R. O. business; very good. Joseph Stanley in Billy the Kid 2-4; crowded house; pleasant. Human Hearts 9-11.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Dan R. Ryan in The Belle and Oliver Twist Aug. 20, 21; business good. Clark Urban in 2-7, opening in two holiday bills. The Diamond Bracelet Robbery and A Game of Craft, to two good houses. Bonnie Brier Bush 9-11. Mantell 16, for five performances.

SHERBROOKE, QUE.—CLEMENT (W. A. Tipper, mgr.): The Kerry Gow Aug. 20; good; to crowded house. May Hillman 2-10; excellent co.; splendid business.

HALIFAX, N. S.—ACADEMY (J. D. Medcalf, mgr.): Allen Dimes in A Romance of Ireland 2; R. R. O. Robert Mantell 9-14.

BRANTFORD, ONT.—OPERA HOUSE (H. C. Johnson, mgr.): My Wife's Family 7.

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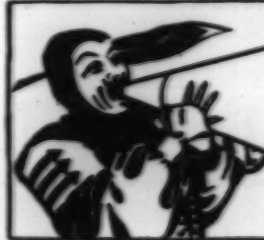
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